

SIXTEENTH STREET ARCHITECTURE

Volume 2

Front cover: View of Unification Church (former Mormon Chapel) from terrace of All Souls Church, intersection of 16th Street, Columbia Road and Harvard Street.

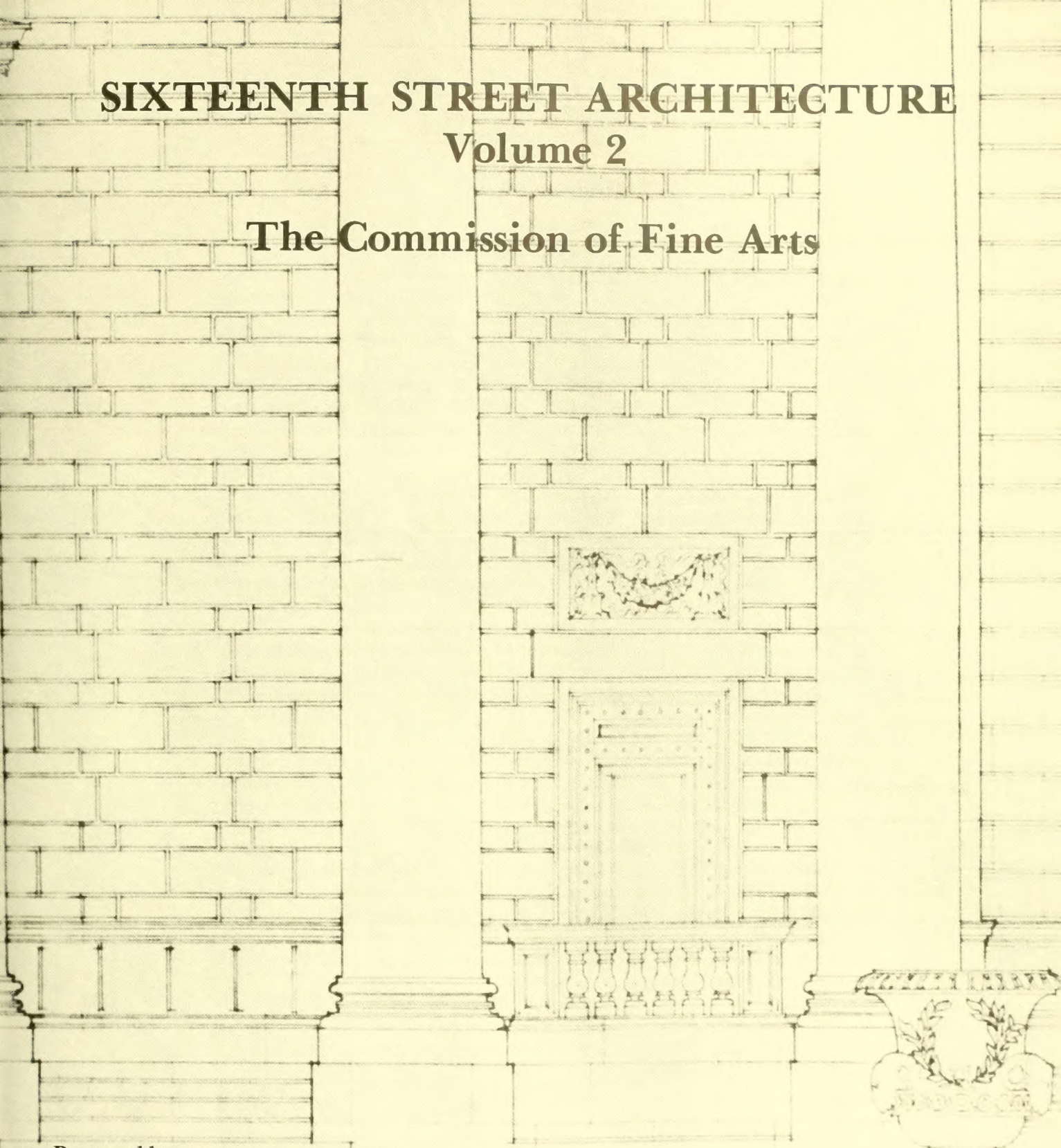
Back cover: Entrance doorway to 2800 16th Street, the local lodge hall of the Scottish Rite Temple, designed in 1939 by Porter, Lockie & Chatelain, Architects.

SIXTEENTH STREET ARCHITECTURE
Volume 2

Opposite: Detail from original 16th Street elevation drawing for the Carnegie Institution, dated 26 Feb. 1908 by Carrère & Hastings, Architects.

SIXTEENTH STREET ARCHITECTURE
Volume 2

The Commission of Fine Arts



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1988

THE COMMISSION OF FINE ARTS
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Preface

With the publication of *Sixteenth Street Architecture, Volume 2*, the Commission of Fine Arts completes its four-volume series on Beaux-Arts residential design in Washington. The Commission initiated the series in 1970 hoping to alert the public to the vanishing architectural heritage of the Capital. Since those early publications, public interest has blossomed indeed. The volumes devoted to Massachusetts Avenue helped spark the creation of two historic districts: Massachusetts Avenue (from Sixteenth Street to Rock Creek Park) and Dupont Circle. The first Sixteenth Street volume had a similar effect, though as of this writing the jurisdiction is curiously truncated at Florida Avenue. As a result, the historic district omits several blocks of significant Beaux-Arts mansions as well as a federal park, the only truly urban landscape design of the period in the city. The stretch of Washington between the foot of Meridian Hill Park and Columbia Road represents in microcosm the critical difference between this and any other city in the country: the interrelation of federal, diplomatic and private interests over the course of more than eighty years.

While public interest in the heritage of our city has blossomed, the Commission staff has endeavored to expand on the nature of the buildings covered, within a format that is both useful and professional. In the second volume on Massachusetts Avenue, destroyed buildings were discussed for the first time. The first volume on Sixteenth Street introduced religious and institutional structures. Now, with the present volume, hotels have been included as well. In addition, a more comprehensive overview of the development of Sixteenth Street is provided by offering chapters covering buildings of more recent vintage.

The Commission of Fine Arts gratefully acknowledges the talents and labors of the staff, in particular Sue A. Kohler and Jeffrey R. Carson. We are indebted to Travis McDonald, Jr., for his exhaustive and indispensable research as well as the drawing skills of architects Richard H. Ryan and José Martinez-Canino. Lastly, the staff acknowledges with thanks Paulie Sturtevant, Paul Gassert and architect D. Paige George for their efforts while serving as interns with the Commission.

Charles H. Atherton,
Secretary

Acknowledgements

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This survey would not have been possible without the understanding and approval of the foreign governments, institutions and private citizens whose properties are included in this study, and the help of many others who have shared information with us. We are grateful to:

800 Sixteenth Street, N.W., Hay-Adams Hotel
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1601 I Street, N.W., Gray-Payne Residence

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900 and 910 Sixteenth Street, N.W.; Third Church of Christ, Scientist, and Christian Science Monitor Building

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1001 Sixteenth Street, N.W., Chandler-Hale Residence

Benedict Markowski, Burton Historical Collection, Detroit Public Library.

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Sixteenth and M Streets, N.W., Hubbard Memorial Hall, National Geographic Society

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1601-1609 Sixteenth Street, N.W.
George J. Schuller

1810 Sixteenth Street, N.W., Universalist National Memorial Church
The Reverend Seth R. Brooks and the Reverend William L. Fox, Universalist National Memorial Church; Alan Seaburg, curator of manuscripts, Andover-Harvard Library, Harvard Divinity School, Cambridge, Massachusetts.

1802–26 Sixteenth Street, N.W.
Dennis Brown

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2810 Sixteenth Street, N.W., Unification Church (formerly Washington Chapel, Church of Jesus Christ of Latter-Day Saints)

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Building Permits: National Archives, Record Group 351; permits from 17 February 1877 to 7 September 1949. Permits after 1949 are filed at the Federal Records Center, Suitland, Maryland, except for those issued in the last ten years, which are kept at the Buildings Management Branch, Building and Land Regulation Administration, D. C. Department of Consumer and Regulatory Affairs, 614 H Street, N.W., Washington, D. C.

City Directories: Martin Luther King Memorial Library (D. C. Public Library), Washingtoniana Division 901 G Street, N.W., Washington, D. C. (hereafter, MLKW). Directories are available from 1822 to the present; they were not published annually until 1860, and then only erratically from 1944 to 1973. Listings in directories were by name only until 1914; therefore, gaps in listing for these early years indicate that names of tenants were not known and could not be checked by street address.

Deeds: Office of the Recorder of Deeds, Sixth and D Streets, N.W., Washington, D. C.

Real Estate Maps of Washington: A. Boschke (1857, 1861); G. M. Hopkins (1887; revised 1892–96); Sanborn Insurance Maps, 2 volumes (1903); Baist Real Estate Atlas, 3–4 volumes (published in various years from 1903 to 1968); Sanborn Building and Property Atlas (1987).

Social Registers: MLKW. *The Elite List* (1888–1917); *The Blue Book* (1924–73); *The Social Register* (1901–75); *The Social List* (1932–)

Tax Books: National Archives, Record Group 351: General Assessment Books (1814–79); Tax Books (1824–79). MLKW: Tax Books (1886–). There are many missing books for the years between 1886 and 1914.

Wills: Office of the Register of Wills, 500 Indiana Avenue, N.W., Washington, D. C. Wills are filed by administration number and year of probate. If year of probate differs from year of death, this is so indicated in the text.

Abbreviations for frequently used sources are as follows:

AA: American Architect

AABN: American Architect and Building News

ABD: American Biographical Directories, District of Columbia, 1908–09 (Washington: The Potomac Press, 1909).

AF: Architectural Forum

AIA: *The American Institute of Architects*

AR: Architectural Record

BDAC: Biographical Directory of the American Congress, 1774–1971 (Washington: U.S. Government Printing Office, 1971).

CFA: Commission of Fine Arts

CHS: Columbia Historical Society

DAB: Dictionary of American Biography, (New York: Charles Scribner's Sons, 1928–). To date: 20 vols. plus 7 supplements.

HABS: Historic American Buildings Survey

IWW: International Who's Who (London: Europa Publications, 1935–).

JAIA: Journal of the American Institute of Architects

LC: Library of Congress

MAA: Massachusetts Avenue Architecture, 2 vols. (Washington: The Commission of Fine Arts, 1973, 1975).

MLKW: Martin Luther King Memorial Library, Washingtoniana Division

NA: National Archives

NCAB: The National Cyclopedia of American Biography (New York: James T. White & Company, 1898–1986). Vols. 1–62, AM, and N–63 plus index.

PP: Pencil Points

Proctor: John Clagett Proctor, ed., *Washington Past and Present: A History*, 5 vols. (New York: Lewis Historical publishing Company, Inc., 1932).

PA: Progressive Architecture

SSA: Sixteenth Street Architecture, vol. 1 (Washington: The Commission of Fine Arts, 1978).

WPHW: Allan B. Slauson, ed., *A History of the City of Washington, Its Men and Institutions* (Washington: The Washington Post Company, 1903).

WWA: Who's Who in America (Chicago: Marquis Who's Who, Inc., 1899–).

WWNC: Who's Who in the Nation's Capital (Washington: The Consolidated Publishing Company, 1921–22 edition; The W. W. Publishing Company, 1923–24 edition; Ransdell, Inc., 1926–27, 1929–30, 1934–35, 1938–39 editions).

WWW: Who's Who in the World (Chicago: Marquis Who's Who, Inc., 1972–)

WWWA: Who Was Who in America (Chicago: Marquis Who's Who, Inc., 1963–) To date: Historical Volume (1607–1896); Vol. I (1897–1942); Vol. II (1943–50); Vol. III (1951–60); Vol. IV (1961–68); Vol. V (1969–73); Vol. VI (1974–76); Vol. VII (1977–81); Vol. VIII (1982–86); Index Volume (1607–1985).

Withey: Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects, Deceased* (Los Angeles: New Age Publishing Company, 1956). Facsimile edition, Los Angeles: Hennessey & Ingalls, Inc., 1970.

Local newspapers

ES: Evening Star

WDN: Washington Daily News

WH: Washington Herald

WP: Washington Post

WSN: Washington Star-News

WT: Washington Times (old and new)

WTH: Washington Times-Herald

WS: Washington Star

and:

NYT: New York Times

View west from attic window of St. John's Parish House toward the Hay-Adams Hotel. Lafayette Park at far left.





St. John's Church, H and 16th Street, NW, c. 1915
Library of Congress

Introduction

Sixteenth Street is a kaleidoscope of teeming images. Its history resonates with hope, fulfillment, power and greed. It has been variously called the Avenue of the Presidents, the street of churches, embassy row.

From Lafayette Park to Florida Avenue, Sixteenth Street in the early 1880s became the favored area in which to live. The wealthy transient population built mansions and, in the fashionable drawing rooms, hatched political, corporate and cultural intrigues and ventures. Some played out their remaining years wielding power or hoping to gain it. Many arrived trusting in their abilities to procure a position in a society that elsewhere might have turned its back. Washington, however, never catered very easily to the merely wealthy. Early in its history, the older families learned to shun pretentious newcomers. Many of the new arrivals, for political or social reasons, failed to consider the capital their home and left. Others moved to the city well aware of the pitfalls and potential.

In 1887, ex-Senator John B. Henderson of Missouri and his wife, Mary Foote Henderson, returned to Washington following his retirement from the practice of law. Familiar with the capital, they began the purchase of dozens of lots in the new subdivisions north of Florida Avenue, formerly Boundary Street. At the time, the Meridian Hill area was semirural, a part of the



View north up 16th Street from intersection of H Street, c. 1915.

county rather than the city of Washington. The potential, however, was there.

John and Mary Henderson amassed approximately six acres on which to build their "retirement home", retaining a considerable number of parcels for later development. From Boundary Castle (as the house was sometimes called), Mary Henderson strove to orchestrate the future of Sixteenth Street. She grew into her role of a redoubtable, indefatigable public figure. She became a dowager with a variety of missions, not the least of which was the protection and aggrandizement of her avenue. (See "Meridian Hill", *SSA* 1)

While Mrs. Henderson was the most vocal resident on Sixteenth Street, she was not alone in her concern for its future. It was hardly coincidental that the year the Hendersons began the purchase of investment property on Meridian Hill, the Commissioners of the District of Columbia presented their report to Congress with respect to a master plan for the development of the city outside the existing settled core. Sixteenth Street featured prominently in the recommendations which called for severe grading at Meridian Hill, the extension of New Hampshire Avenue at the intersection of "U" Street, and paving the newly widened road above Florida Avenue. In consideration of the outward extension of the orthogonal grid system of the inner city streets, the Commissioners realized that rerunning the alphabet would create massive confusion. While changing Boundary Street to Florida Avenue, they suggested concluding the lettered streets with "W", and starting over again with alphabetized names.[1] Results were mixed.

The Commissioners had to face the problem of several existing suburban communities, each of which had developed its own unique street pattern. Unfortunately, the problem continued to fester until 1893, when twenty-three year old Frederick Law Olmsted, Jr., (1870–1954) was engaged to draft a master plan providing a detailed design for a street and park system. For economic and political reasons, the existing communities were left more or less unchanged, creating the whimsical street patterns noted in several Washington neighborhoods today.[2]

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[1] Communication from the Commissioners of the District of Columbia in reply to Senate Bill No. 2201, 4 August 1886. Misc. Doc. No. 44, 49th Congress, 22 January 1887.

[2] Constance McLaughlin Green, *Washington, Capital City, 1879–1950* (Princeton: Princeton University Press, 1963), p. 48.

Scott Circle looking northeast with the Alexander Graham Bell residence on right (later remodeled for Levi P. Morton), c. 1890.
Columbia Historical Society Proctor Collection





Mrs. Mary Foote Henderson, c. 1881.
Library of Congress



2600 block of 16th Street. Residences built for speculation by the Hendersons. Private lawns and gardens on right. c. 1915

Frederick Law Olmsted, Jr., son of the landscape architect for Central Park in New York City, became a prominent figure in the development of Washington during the first half of the twentieth century. Aside from his responsibilities on the McMillan Commission of 1901, he was an original member of the Commission of Fine Arts and later a member of the National Capital Park and Planning Commission. In these capacities he became a guiding light in the completion of the Washington park system and the Mall as we know them. His attention was directed toward Sixteenth Street on more than one occasion.

For many years, proponents of a new presidential mansion fought to have a shining new palace built on Meridian Hill. When this failed, roughly at the same time that the McMillan Commission was leaving for Europe, these same individuals and groups began to advocate on behalf of building a monument on the same site: something large. Olmsted was in favor of this suggestion and, in a letter of 1904 addressed to Francis E. Leupp (Washington bureau chief for the *Evening Post*), he suggested that a major monument, perhaps even a triumphal arch, would be an appropriate addition to Meridian Hill. Olmsted went on to say that the reason for the omission of such a monument on the McMillan Plan was due to the confusion over the future of the White House.[3]

When a design competition for the Lincoln Memorial was announced, Meridian Hill was

[3] Olmsted Associates Collection. Manuscript Division, Library of Congress. File 2823, Box B 134.

again the source of considerable attention. However, to the consternation of Mary Henderson, a former swamp on the Potomac River was chosen instead. It was only in later years that Meridian Hill Park was built and then, beginning in 1919, it took twenty-five years to complete.

Undoubtedly, the most radical transformation of Sixteenth Street occurred as a result of zoning adjustments. There were two distinct battles raging within several years of each other. The least damaging concerned building heights above Florida Avenue. The "villain" was George E. Edelin who argued on behalf of a 90 foot building height so as to achieve the best possible returns on his investment (according to his own testimony). For years, Mary Henderson fought against any attempt to construct buildings that exceeded six stories. It was, therefore, ironic that Edelin was serving as executor of the Mary Foote Henderson estate and the principal property under question was the grounds of her castle. (*ES*, 10 Feb. 1937) The dispute reached international proportions when a number of embassies in the area united behind Mrs. Marshall Field and Mrs. Henderson's personal architect, George Oakley Totten, to petition the U.S. Commission of Fine Arts to intercede by extending its jurisdiction. Neither the petitioners nor George Edelin was successful and the matter was eventually forgotten. (Minutes, CFA, 12 Dec. 1936)

The second battle, however, was critical to the future of Sixteenth Street. The outcome as well as the dispute itself signaled the closing chapter in the continued residential character of the lower portion of the street.

In 1929, Sixteenth Street between Lafayette Park and Scott Circle was the only area in the White House precinct to be zoned residential.



Scott Circle. Early stages of construction on 16th Street underpass as well as new apartment building at far right, 1941



Aerial of 16th Street looking south from Columbia Road (Meridian Hill Park at center right), 1932
U.S. Army Air Corps

This fact prohibited commerical businesses in a prime location and, as a result, cut potential tax revenue. The situation was ripe for change. The tax assessor's office began a dramatic re-evaluation in assessed property values. Home owners suddenly found themselves paying taxes 150% higher than comparable properties elsewhere in Washington. (*WDN*, 15 Jan. 47) The residents began to sell out; additional hotels were built (as permitted under the zoning regulations). By 1947, the last obstacles were removed for limited commercial development. By then, of course, major in-roads had already been made. Half of Scott Circle had disappeared.

Beginning as early as 1938 with the Art-Deco style Hightower Apartments at 1530 Sixteenth Street, large scale apartment buildings began to replace groups of older structures. The elegant mansions were prime targets; while they often commanded strategic locations, by nature they occupied larger parcels of land which were more easily assembled by developers. The new buildings reflected trends in modern styles and therefore departed considerably in character as well as scale from the earlier residential qualities associated with the street. While the sleek, Art-Moderne, Statler Hilton Hotel wiped out a major block of residences between K and L Streets (see text for 1001 Sixteenth Street), the less innovative General Scott Apartments replaced three mansions on the northeast corner of Scott Circle (see text for 1313 Sixteenth Street).

However, the removal of the zoning restrictions preventing office development on lower Sixteenth Street provided the impetus for the greatest and least attractive changes. The 1950s

and 1960s ushered in an era that seemed intent on decimating entire blocks of Victorian and Beaux-Arts structures south of Scott circle. The magnificent old Warder Apartments and mansions like the Simon Guggenheim residence, both by Jules Henri deSibour, were replaced by office buildings of a quality and style Washington will be fortunate not to see repeated by future development.

The origin of Scott Circle is a case of the cart before the horse. There were few residential structures in the area during the post Civil War years, certainly nothing substantial. Brick and lumber yards dotted Sixteenth Street to the south while slaughterhouses lined a rather evil-smelling creek to the southwest. Although Governor "Boss" Shepherd made improvements in 1873, one would have thought that the erection in 1874 of an expensive memorial in the middle of an undeveloped "traffic" circle somewhat overoptimistic. The first serious construction of housing was as yet several years off.

Nevertheless, Lieutenant General Winfield Scott (1786–1866) was commemorated by Congress with the equestrian sculpture now standing in the circle that bears his name. The six-ton bronze by sculptor Henry Kirke Brown rests on a granite pedestal designed by General O.E. Babcock. According to James Goode in his book, *The Outdoor Sculpture of Washington, D.C.*, the 150-ton granite base for the pedestal was (up to that time) one of the largest stones ever quarried. It should be noted that when the underpass was cut through in 1941, the statue and its base were moved in one piece and placed out of harm's way during construction.

By 1900, Scott Circle had reached the pinnacle of respectability. As if to salute that achievement, two additional memorials were erected. The statue honoring Daniel Webster (1782–1852) was a gift to the United States from 'Stilson Hutchins, founder of the *Washington Post* and resident of 1603 Massachusetts Avenue which was directly across the street from the site chosen for the memorial. The bronze sculpture, the work of Gaetano Trentanove, was cast in Florence, Italy.

The memorial honoring Dr. Samuel Hahnemann (1755–1843), a noted German physician, was donated by the American Institute of Homeopathy, a branch of medicine pioneered by Dr. Hahnemann which advocates a method of treatment using drugs capable of producing in a healthy person the symptoms of a disease in order to create resistance to that disease. Located between the east approaches to the circle, the bronze statue and plaques were the work of Charles Henry Niehaus, while the elaborate granite and mosaic setting, which forms an exedra with curved wings for seating, was designed by architect Julius F. Harden.

Much has changed in the decades succeeding the installation of these two memorials. Nearly all of the gracious homes which once embraced the circle have now disappeared. Only two remain: the Stapleton residence (1617 Mas-

1530 16th Street, N.W. Hightower Apartments designed by Aubinoe and Edwards for the Cafritz Construction Company, 1938.





Scott Circle looking north with Cameron and Pendleton mansions (destroyed) on right and tower of First Baptist Church (destroyed) on left, c. 1900

Library of Congress



Scott Circle looking north with the General Scott Apartments (1 Scott Circle)



East side 1200 block of 16th Street, N.W., (destroyed), c. 1950.



East side 1200 block of 16th Street, N.W.

sachusetts Avenue), now a chancery of the Philippine government, and the Levi P. Morton mansion (1500 Rhode Island Avenue), currently owned by the National Paint and Coatings Association.

An important casualty of the mid-twentieth century was urban religious architecture. The old First Baptist Church at 1328 Sixteenth Street is an excellent case in point.

The First Baptist Church is one of the oldest religious organizations in Washington. Founded in March 1802, the congregation had grown both in numbers and influence by the 1880s. Rev. Charles A. Stakely, a young pastor at the time, noted that his parishioners were beginning to move farther northwest and into the new residential neighborhoods in order to escape the expanding downtown business district. Described as an articulate man of persuasive character, he advised on the move from the existing church at 13th and H Streets, Northwest, to Scott Circle.

W. Bruce Gray, a prominent architect, was hired to design the new structure for which a permit was granted 16 January 1889 (No. 1240). The builder, John McGregor, laid the cornerstone in March and construction continued rapidly with first services held in January 1890.

The Romanesque structure provided a powerful counterpoint to the newly built Victorian mansions nearby. Its 140 foot high "campanile" could be seen for many blocks. The strong lines and judiciously choreographed ornament were clear and concise. The news articles of the day were captivated by the new church. In glowing anticipation, the *Star* (23 March 1889) wrote concerning the proposed second floor auditorium, curved in the form of an amphitheatre and fitted with an arcaded balcony, stained glass and marble baptistry screened by carved oak panels.

1201 16th Street, N.W. Simon Guggenheim residence designed in 1906 by J.H. deSibour for George Howard (destroyed). *Catalogue of the Annual Exhibition of the Washington Architectural Club, 1908.*
American Institute of Architects Information Center





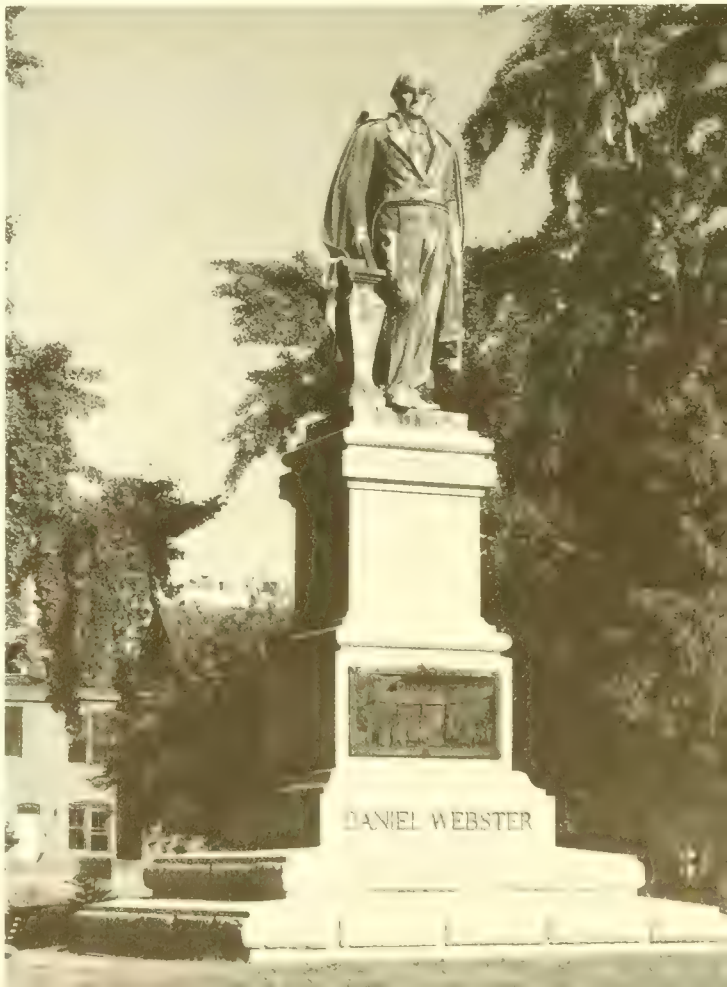
Scott Circle with Windom mansion in background, 1888.
Columbia Historical Society, Proctor Collection

Unfortunately, by the late 1940s (perhaps as a result of the punctilious attendance of President Truman), the church decided the facilities were too small. Indeed, "cramped for space in the present building, the membership now is considering plans for construction of a four-story church seating 1500". (*ES* 4 March 1949) In short order, Gray's monumental structure was demolished. Oddly enough, the current false-front Gothic building is visibly smaller than its predecessor.

Perhaps one of the most imposing and enigmatic residences on Meridian Hill is the former embassy of Cuba at 2630 Sixteenth Street. For many years the building has had the disquieting aura of having misplaced both its present and future; a building whose origin has been lost in the turmoil of two world wars, international intrigue, and revolution. While its brooding silence is worn like a shroud, the old embassy nonetheless commands the street, its grand proportions and sumptuous design undiminished.

As word of mouth would have it, Dr. Carlos Manuel de Cespedes had the residence built in 1917 to designs based on an eighteenth century villa belonging to the family of his Italian-born

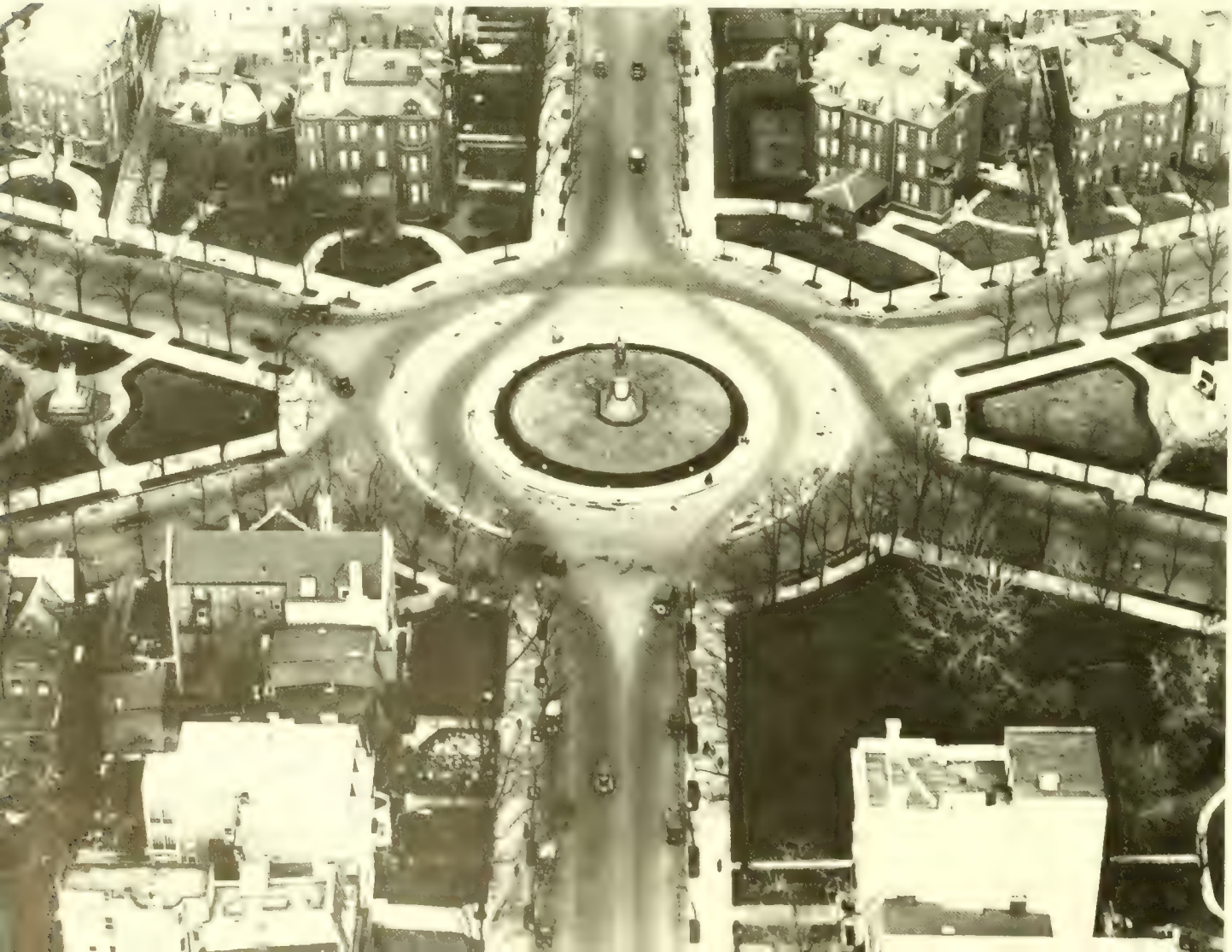
Daniel Webster memorial, Scott Circle, 1971.





Samuel Hahnemann memorial, Scott Circle, 1971.

Aerial of Scott Circle looking north (note Cameron mansion in upper right-hand quadrant), 1932.
National Archives, National Park Service





Sixteenth Street underpass at Scott Circle looking north (note apartment building on right), c. 1946

wife, Laura (Alesandro) de Cespedes, formerly of Rome.[4] At the time, the doctor was the Cuban minister to the United States. (Apparently, the position was elevated from legation to embassy in 1923.) Since a permit for the building is unavailable, the above must be accepted at face value as well as the fact that the architect remains unknown.

Rumor aside, Mary Foote Henderson, the grand dame of Washington and for nearly fifty years martinet of Sixteenth Street, sold most of the embassy site to the Republic of Cuba in August 1916. The deed, recorded on 2 January 1917 (Liber 3952, folio 30), was later provided with covenants bearing Mrs. Henderson's instructions as to minimum dimensions between building and lot lines. Construction must have started almost immediately. By 7 June 1918, the city Assessor's Office listed expenditures "to date" at $135,177.63 (cards on file at the National Archives). A streetscape photograph taken late in the construction phase shows a building sign attached to the side of the embassy featuring the name of the contracting firm: the H.D. Watts Company.

On the part of the Cuban government and its representatives, the embassy residence received continuous care over the intervening years. The first major renovation and refurbishment occurred in 1951 to the specifications of designer Enrique de Silva, brother-in-law of Ambassador Dr. Luis Machado. In the summer of 1958, the last Cuban ambassador presented his credentials at the White House; Nicholás Arroyo and his wife, Gabriele Menéndez de Arroyo were both architects with a firm in Havana. Through the Arroyos, the embassy was splendidly redecorated and filled with antiques "transforming it into one of the most beautiful

[4] Katherine M. Brooks, "Original Beauty is Restored to Cuban Embassy". *ES*, 11 Nov. 1951.



First Baptist Church at 16th and 0 Streets, N.W., (destroyed). Inland Architect & News Record, vol. 15, no. 2 (March 1890)



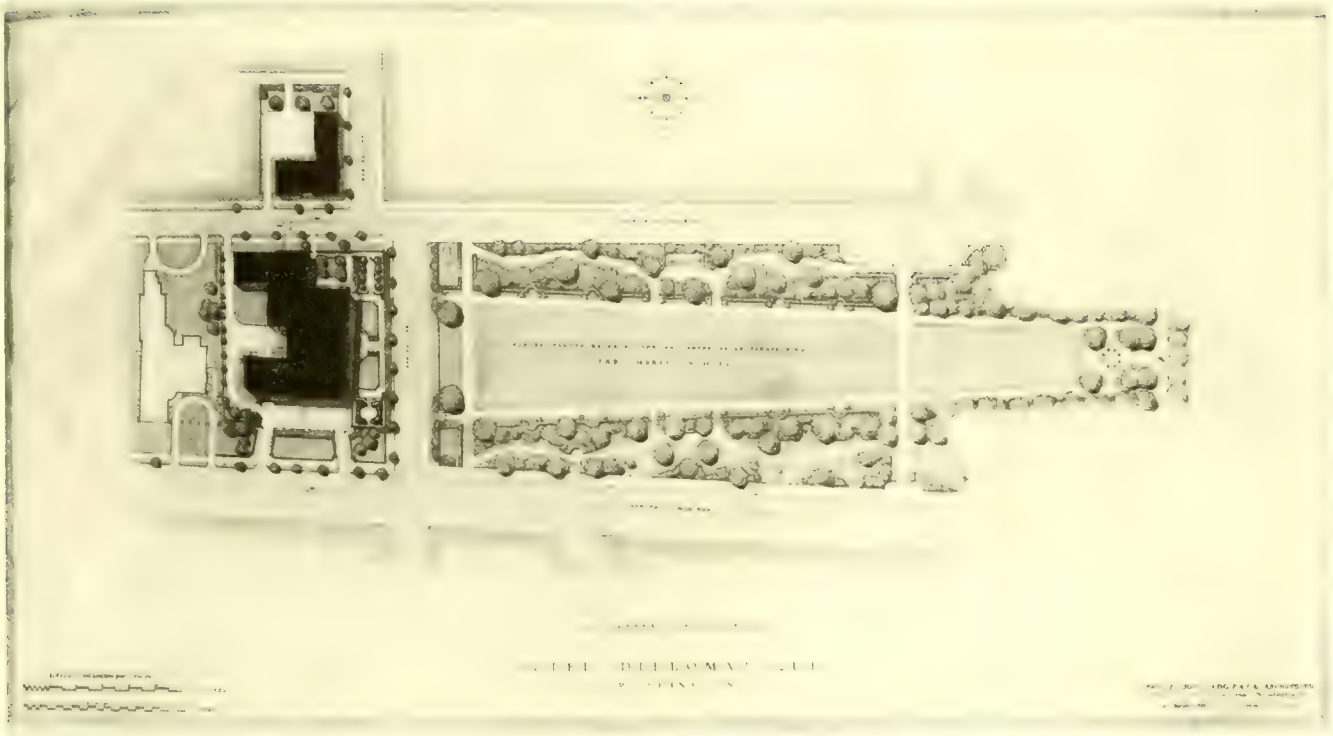
2630 16th Street, N.W., 1971

2630 16th Street, N.W., entrance hall, c. 1945.
Martin Luther King Library, Washingtoniana Division





2630 16th Street, N.W., stairhall at second floor, c. 1945.
Martin Luther King Library, Washingtoniana Division



Proposed French Embassy, 16th and Euclid Streets, N.W. Site plan, dated Jan. 1932. Paul Philippe Cret, architect
H2L2, Architects/Planners, Philadelphia, (successor firm to Paul Philippe Cret)

diplomatic residences in the Capital''. (*The Diplomat*, Nov. 1958)

Nicholás Arroyo remained in the embassy only briefly. The Cuban revolution seated Castro at the head of government; not long after, formal relations between the two countries were suspended. ''The Cuban Embassy, which once had the appearance of an austerely beautiful museum, now looks lived in. It looks as if it had been lived in by a herd of buffalo.'' This quote from the *Washington Post* of 22 April 1959 was taken from an article reporting on the condition of the building during the second visit of Fidel Castro. The article described the crowd of 1500, the food splattered on the walls and the thousands of lighted cigarettes dropped on the priceless rugs. Though the embassy has had few visitors since 1959, Ramon Sanchez-Parodi (for some years head of the Cuban Interest Section of the Embassy of Czechoslovakia) opened it briefly in 1978 for a cultural reception. (*ES*, 9 May 1978)

Washington can take pride in Sixteenth Street. Despite the losses there remains much that is pleasing. In fact, it is because of the destruction of so many fine buildings that the street has become all the more precious. While this volume documents our material heritage, what of the projects that never got farther than the drafting board? A new French embassy proposed for Sixteenth Street represents one of these projects. Had it been built, the result would have rivaled the present British embassy on Massachusetts Avenue in magnificence.



Proposed French Embassy, 16th and Euclid Streets, N.W. Early scheme in Moderne style, dated June 1929. Paul Philippe Cret, architect.
H2L2 Architects/Planners

In 1928, the French government approached Paul Philippe Cret concerning designs for a major embassy complex which would overlook Meridian Hill Park. Cret (1876–1945),[5] a French-

[5] Travis C. McDonald, Jr., ''Modernized Classicism: The Architecture of Paul Philippe Cret in Washington, D.C.'', Masters Thesis for the School of Architecture, University of Virginia, May 1980.

born American, was working on the Chateau Thierry Memorial in France when he received the embassy commission. The architect was one of the premier Beaux-Arts designers of the United States and an early proponent of the Art-Deco/Moderne movement. The bold, stylized classicism of the Chateau Thierry Memorial was a template for much of his later work. The genesis of such landmark Washington buildings as the Folger Shakespeare Library (1929) and the Federal Reserve Board on Constitution Avenue (1935) is obvious. The commission for the embassy, however, was to prove a nightmare.

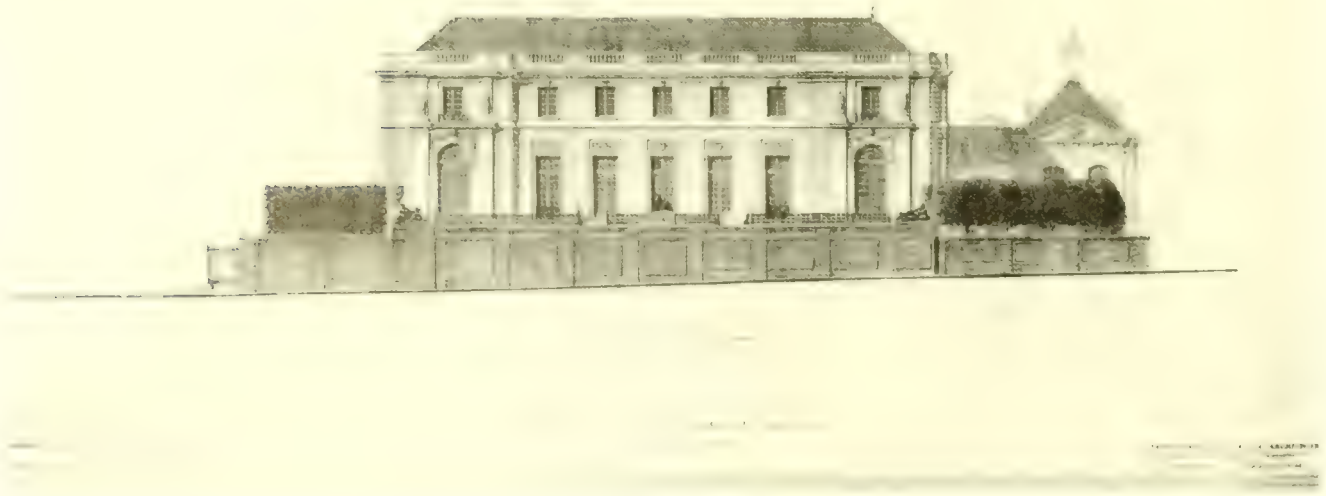
Between 1929 and 1933, Cret developed two separate designs, each with variations. The plans were apparently keyed to preordained guidelines since the massing and site development remained similar through both endeavors. The parti was magnificent, with a series of suites and salons unified by a colossal stair hall. Plans for the new embassy were announced with great eagerness. The *Star* ran an article (undated clipping) with a headline that read, "France to Erect $1,000,000 Embassy, Eighteenth Century Chateau Will Face Meridian Hill Park":

> The structure will be notable within, as well as externally. A dominant feature in the majestic entrance hall will be statues of Washington and Lafayette. Along the Euclid Street frontage will be a series of reception salons, from the windows of which an unobstructed view of Washington's Joan of Arc statue, erected during M. Jules Jusserand's ambassadorship, may be had. M. Claudel [at that time ambassador] desires to fill the new embassy with modern French furniture and furnishings, rather than with 'museum pieces'. . . .

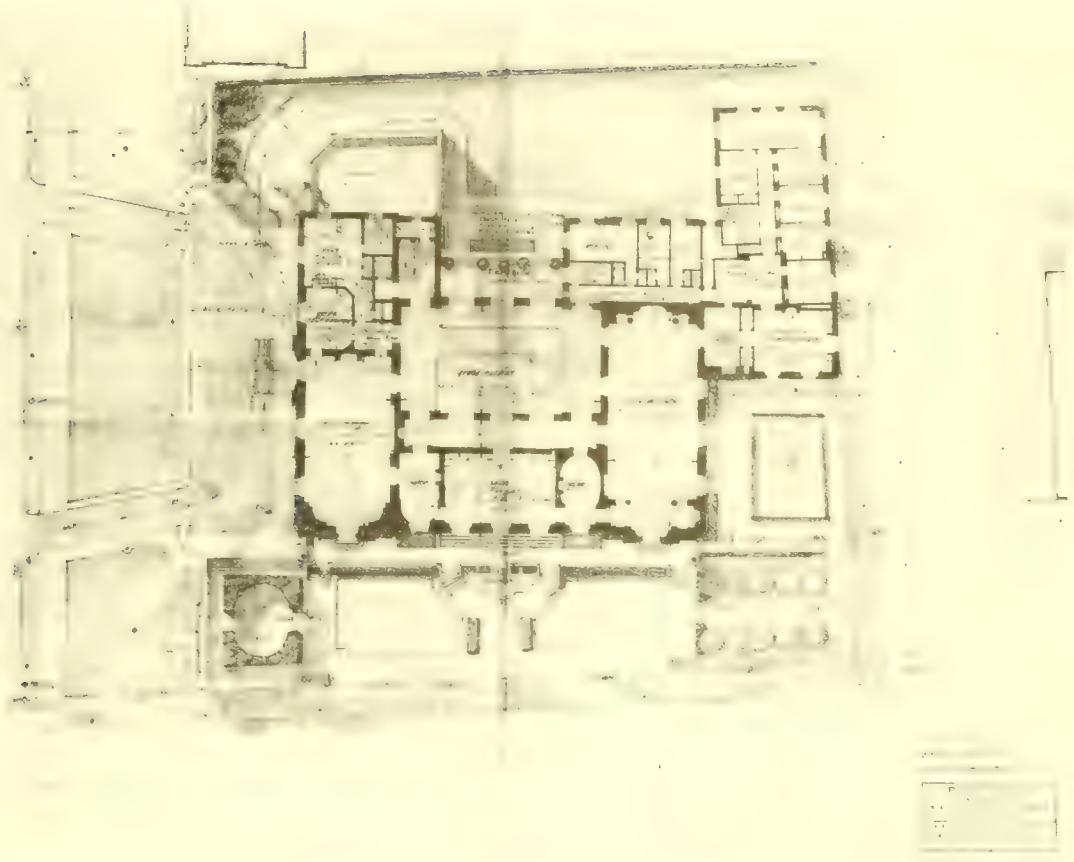
The article may have been published as late as 1932, since the first of Cret's attempts were clearly based on the stripped, but richly articulated, classicism for which the Folger is noted. The second attempt, far more historicist, consisted of two superb variations on a Louis XV theme. The later variation, dated 1932, was the more richly detailed.[6]

As brilliant as the designs might have been, it was apparent that nothing would come of them and, by 1933, Paul Cret had realized the hopelessness of the situation. Perhaps his client should have confided in him sooner, but the world-wide depression was as disastrous in France as everywhere else. In 1936, the French government paid $400,000 for the John Hays Hammond estate at 2221 Kalorama Road and shortly thereafter moved from Sixteenth Street. (*WH*, 11 Jan. 36)

[6] Additional information on Paul Cret's work may be found in the Special Collections Department of the Van Pelt Library, part of the University of Pennsylvania Library system in Philadelphia.



Proposed French Embassy, 16th and Euclid Streets, N.W. Later scheme in 18th century French manner, dated Jan. 1932. Paul Philippe Cret, architect



Proposed French Embassy, 16th and Euclid Streets, N.W. Principal floor plan, dated Aug. 1931. Paul Philippe Cret, architect.
H2L2. Architects/Planners



Proposed French Embassy, 16th and Euclid Streets, N.W. East-west cross-section, dated Jan. 1932. Paul Philippe Cret, architect.
H2L2 Architect/Planners



Hay-Adams Hotel from southeast on Lafayette Park, 1971

800 Sixteenth Street, N.W.
The Hay-Adams Hotel

This building is located on the west side of Sixteenth Street, between H and I Streets, N.W., in Square 186, lots 10, 11 and 12 (now taxed as lot 809).

Previous Structures on the Site

Henry Hobson Richardson's adjoining houses for John Hay and Henry Adams previously stood on the site. Erected in 1885, they were demolished in 1927; construction of the hotel began in the same year. The Hay-Adams houses were discussed in volume one of *Sixteenth Street Architecture.*

History

Alice Hay Wadsworth, John Hay's daughter, was deeded the Hay house by her brother and sister in 1916. Upon the death of Henry Adams in 1918, she purchased his house also and leased it to the government of Brazil for embassy use. She and her husband, James Wolcott Wadsworth, occupied the Hay house until May 1925, when she leased the land on which both houses stood to developer Harry Wardman. The lease stipulated that Wardman would raze the two houses (according to a procedure approved by Mrs. Wadsworth) and erect, within four years, a building valued at not less than $500,000. Mrs. Wadsworth was to approve both the razing procedure and the plans for the new building. The lease was to run for ninety-nine years, with an option to purchase within twenty years for the sum of $600,000.

The Hay-Adams houses were razed in January 1927, and by May the hotel was under construction; it was designed by Mihran Mesrobian, Wardman's chief architect. The actual sale of the property was to L. Gardner Moore and Henry J. Robb, agents for Harry Wardman, in July 1927.

The *Evening Star* had reported as early as 24 October 1924 that Wardman planned to build a hotel on the site; in fact, the front page article reported that he had already purchased the property. It was noted that the hotel would be nine stories high, of Italian Renaissance design, and that there would be about three hundred rooms, "some . . . fashioned into apartment suites." The article stated that the hotel would be called The Carlton. This name, however, was given to another Wardman hotel constructed the following year one block north of the Hay-Adams site. It, too, took the place of a Richardson house. By 1926 a newspaper article referred to the proposed structure on the Hay-Adams site as the "Carlton Chambers" and said it was to be built as an apartment annex to the Carlton Hotel.[1] Sometime later, presumably with Mrs. Wadsworth's permission, the hotel was named The Hay-Adams.

The same article noted that panelling from the Hay "hallway" and unidentified marble mantels were to be used in the new hotel; whether or not any remnants from the Richardson houses were actually used remains uncertain.[2] The panelling was to be placed in a "first floor public lounge", later referred to as the John Hay room; the location of the mantels was not specified. Another article from the same source, undated, but written while the hotel was under construction, described "a Hay memorial room, arranged as a lounge." The article continued: "This memorial room is in the English Renaissance style, of the Elizabethan period, having oak walls and an ornamental fireplace of oak and marble finish." This describes the room as it now exists, but the fireplace is not of the type used by Richardson in the Hay-Adams houses. The article also described the residential suites as being "treated in six modes, having the Tudor, Elizabethan, and Italian styles as the basic motifs, and finished in green, buff, light blue, orange and mauve."

The luxury residential hotel attracted many prominent persons, both as residents and as fre-

[1] MLKW. Clipping in the Hay-Adams file, unidentified as to newspaper and dated only "1926".

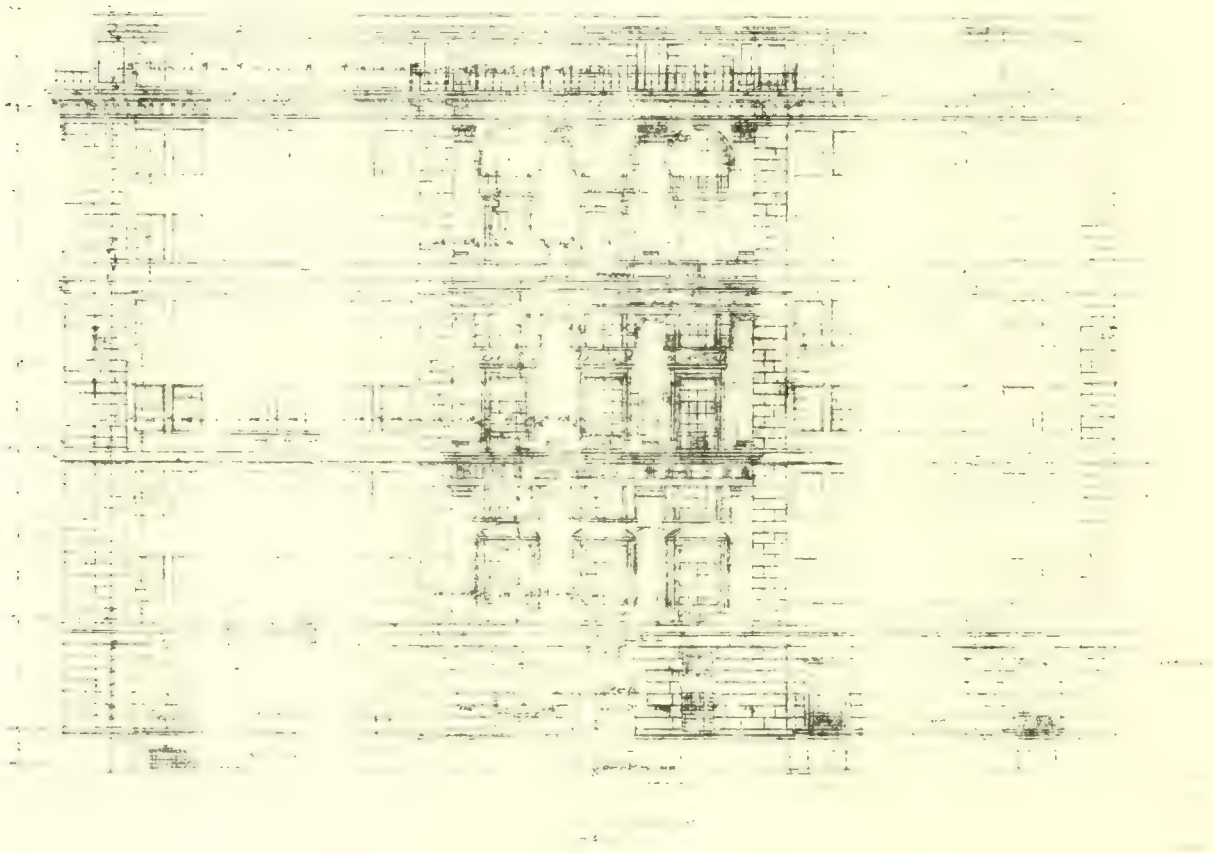
[2] The James Wadsworth family has confirmed that panelling from the Hay entrance hall was installed in Hartford House, the family home in Geneseo, New York; it is white mahogany, not oak.

quent patrons of the dining room. This room was airconditioned in 1934, and was certainly one of the earliest public spaces in Washington to receive this blessing. Social registers show Julius Garfinckel and several other well-known Washingtonians as residents of the apartment suites in the early years. Harry Wardman himself was listed as a resident in 1929; this was probably during the transition period between the demolition of his Connecticut Avenue house for the Wardman Park Annex and his move to 2234 Massachusetts Avenue, N.W. Among the frequent guests during the 1930's were Charles Lindbergh, Amelia Earhart, Sinclair Lewis, and Ethel Barrymore.[3]

Less than four years after its completion, however, the Hay-Adams fell victim to the Great Depression. In August 1930 Wardman relinquished control over most of his hotel and apartment empire, with the exception of the Hay-Adams; but in 1931, default in payment on a chattel mortgage brought threats of a public sale of the hotel's furnishings. Early in 1932 default on the original $600,000 trust resulted in the sale of the hotel at public auction. The new owner was the Washington Loan and Trust Company.[4]

The hotel continued under the old management, however, until it was sold again in 1936, this time to the Manger Hotel chain. (The deed listed the owner as "Hay-Adams Corporation" of New York.) Under the direction of Julius Manger the building was "converted . . . into a transient hotel by eliminating kitchens, adding new baths and installing a central air conditioning system."[5]

[3] Elinor Lander Horwitz, "The Quiet Hotel", *ES*, 25 May 1969.
[4] For articles on the Hay-Adams receivership and sale, see: *ES*, 6 May 1931; *WP*, 20 June 1931; *ES*, 12 Dec, 1931; *WP*, 21 Jan. 1932. Copies may be seen in the Hay-Adams clipping file, MLKW.
[5] Inter-office correspondence from Julius Manger, Jr., to E. K. Vaughn, Manager, Hay-Adams; 7 July 1971.

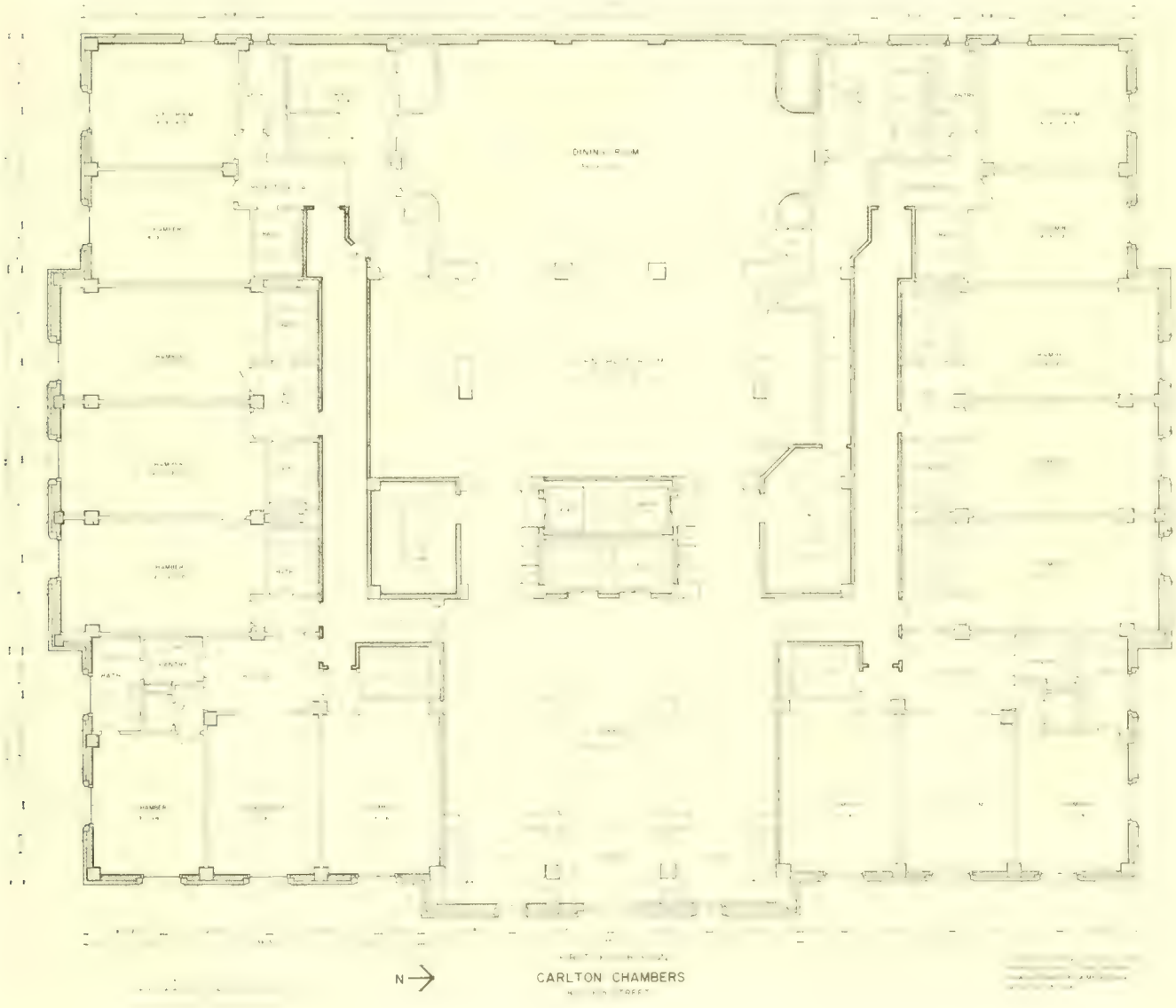


Working drawing of 16th Street elevation for proposed hotel, "Approved" by Mrs. Alice Hay Wadsworth, October 1926.
Hay Adams Hote

Despite the trauma of the Depression and the complicated financial dealings which gave it three owners in its first ten years, the Hay-Adams continued to be a favorite hotel with local residents and visitors to the Capital. Its service—one employee for every two guests—and such amenities as complimentary bathrobes, toothbrushes and shaving equipment, not to mention three sheets on each bed, all contributed to its reputation as a luxury hotel; and its location, overlooking Lafayette Square and the White House, could hardly have been better.

The Hay-Adams was sold again in 1973 to Washington developer Sheldon Magazine, who pledged to continue its exceptional service.[6] Six years later he sold it to the MIH Corporation, whose president, Georges F. Mossé of France, had been a recent general manager of three major Paris hotels—the Meurice, Grand and Prince of Wales—as well as the famous Café de la Paix. At the time of purchase Mossé said in an interview (*WP*, 29 April 1979) that he planned to refurbish the hotel in the French manner and hoped to add European businessmen to the established clientele. The cost of the hotel was somewhere between ten and fifteen million dollars, according to the article, the highest ever paid for an existing hotel in Washington. Cosmetic changes were made to the rooms and a popular small dining room in the southeast corner of the hotel was closed; new aluminum sash throughout and new awnings at the entrance altered the exterior appearance to some extent, but basical-

[6] Deeds list the trustees of the Mortgage Investors of Washington and Hay-Adams Hotel, Inc. as the new owners of the land and improvements, respectively. See *Appendix, Chain of Title.*



ly the hotel remained as it was after the Manger alterations of 1937. Mossé's ownership was of brief duration; in 1983 he sold the Hay-Adams to financier David H. Murdock, who made more substantial changes. (See *Architecture*) The hotel was once again completely redecorated, this time by owner Murdock's wife, Gabrielle, while the renovation in general was overseen by Rose Narva, who had so successfully rejuvenated Wardman's Carlton Hotel a few years earlier.

Architecture

As early as 1924, Harry Wardman contemplated building a structure on the site of the existing Hay and Adams houses. At the time, which was prior to the construction of the Carlton described elsewhere in this volume, he envisaged a nine story hotel, designed in an Italian Renaissance style. (He even tentatively called it The Carlton.) By 1925, negotiations for the property had become so protracted that Wardman felt compelled to build the existing Carlton first in much the same manner as originally intended for the Hay-Adams. As finally built, the Hay-Adams was designed as an apartment annex to the Carlton. The architectural style chosen was more in keeping with a domestic establishment. That style was English, not Italian as popular opinion would have it.

The placement of the hotel recognizes the unusual significance of the site. There are two principal orientations. While virtually no differences distinguish the entrance facade from the H Street elevation which looks south over Lafayette Park to the White House, for practical reasons the entrance had to be on Sixteenth Street. Until 1967 the north side of the building had an excellent view across an historic garden (the adjacent Tuckerman residence) to the hills of Washington at the crown of Sixteenth Street. That elevation, though finished in brick, contains the same elements and window sizes as the principal facades. Both the view and the privacy of those rooms facing north were ruined by the construction of the present office building on the Tuckerman grounds. (Refer to following chapter.)

Architecturally, each elevation of the eight-story hotel is divided into three vertical segments dominated by a central three bay "pavilion". This vertical division terminates with the principal entablature dividing the seventh from the eighth stories. Horizontally, the hotel is divided into five segments or layers. The ground story acts as the base, with the eighth story assuming the aspect of a diminutive "attic". The body of the building consists of three, two-story layers, with Classical orders focussed on the "pavilions" arranged in an appropriate textbook manner.

The principal entablature is scaled proportionately to the sixth and seventh stories only. It does not form an Italian "cornicione" which is normally scaled in proportion to the building as a whole. (Refer to chapter on Carlton Hotel.) The "attic", however, follows the Classical rule of thumb which states that no portion of a building above the principal cornice may appear heavier than any part of the structure below that cornice. Since the idea was to provide a cap for the building, it was treated lightly by substituting the heavier quoins for the more delicate panels. From an aesthetic point of view, the "attic" provides the extra "weight" necessary to keep the comparatively small entablature from appearing too spindly.

Though the three, two-story segments of the "pavilions" are handled in a textbook manner which places the most simple of the Classical orders on the bottom graduating to the most complex at the top, the divisions are peculiar. Indeed the term "layered" is appropriate in this context. The three segments appear to be separate buildings of a domestic scale piled one atop the other. The reason for this is that the two intermediate entablatures are not continuous across the street facades. The result is that the ground, second and third stories of the "pavilions" comprise one structure corresponding to the Roman Doric order complete with a full triglyph and metope frieze, while the fourth and fifth stories assume their own identity within the Ionic order, and the sixth and seventh stories with their composite pilasters and recessed balconies form yet a third identity which happens to share the building entablature, itself scaled to their two story height. Whether or not this is good design is left open to debate. However, it seems probable that the architect intended the building have a domestic scale in conformance with its residential use.

The leading problem, of course, is to determine the style of the building since there appear to be differences of opinion. This writer suggests that the building is essentially English, pulling in everything from the Baroque to the Neoclassical. Obviously, the architect was not a purest, so there exist elements of the seventeenth and eighteenth centuries as well as the nineteenth, the later age producing a vaguely Italianate touch, itself the focus of a revival in England in the 1830s by among others, Sir Charles Barry.

The English derivation of some of the decora-



Detail, H Street elevation showing "pavilion", 1974.



Sixteenth Street entrance, 1974

tive features and proportions is not difficult to trace. The earliest antecedent might be the Banqueting House in London by Inigo Jones (1619–1622). The balustrade and composite pilasters of the sixth and seventh stories and the windows and garlanded entablature of the fourth story might draw some comparisons. There are also the late seventeenth century window garlands at the second story, the turn of the nineteenth century tripartite windows of the third and fifth stories and, taken directly from the Taylor Institution building in Oxford (1841–1845) by C.R. Cockerell, the distinctive vertical brackets of the principal entablature.

The interiors of the Hay-Adams were also conceived in styles indicative of England. As built, they were arranged chronologically in consecutive order, starting with the eighteenth century lobby (as a smooth transition from the exterior) and working backward to the seventeenth century lounge and terminating in the sixteenth century dining room.

Each owner has initiated bursts of remodeling and inevitable changes in furnishings and decor. However, none have more profoundly affected the Hay-Adams than the Murdocks. When the present fiberglass and wood carriage porch was added in 1983 in the Tuscan Doric style, the original ground floor plan of the hotel was greatly transfigured. To the three original spaces (lobby, lounge, dining room) were added a major new dining room overlooking H Street



Sixteenth Street entrance, 1988



Wall and ceiling treatment in lobby, 1981

on the south and a series of meeting and private dining spaces on the north, together creating a secondary north-south axis to the existing east-west sequence. These new spaces were carved out of former hotel rooms and suites, effectively reducing the number of units but providing the additional services required of modern establishments.

It has been said that the Hay-Adams contains one of the few original hotel lobbies left to Washington (*ES* and *WP*, 29 March 1973). This statement is an editorial exaggeration. It can be said, however, that the magnificent English walnut wainscot is unique to the hotel and as such has been carefully maintained with pride by its succession of owners. The degree to which such work has been honored is best illustrated by the panelling and pilasters recreated for the piers flanking the recently widened staircase from the lobby to the new dining room on H Street, the present Adams Room. The design with its ornamented pilasters is classically inspired and would not have seemed out of place in a palatial English home of the early eighteenth century.



Wall and ceiling treatment in lobby, 1983



Ceiling of sitting alcove adjacent to the John Hay lounge, 1981

While the wainscot has remained essentially unchanged, the walls above have received a number of treatments. Keep in mind that the plaster surface has always been scored to resemble stonework. Originally it was painted with a sand coat to mimic sandstone. More recently, the "sandstone" gave way to faux marble. At present the scored plaster is painted a smooth cream. The most profound change to the lobby, however, focussed on the ceiling. The ceiling consists of richly ornamented coffer-work originally displaying a unique bronze finish with gilt highlights. The effect captured the old world magnificence of historic early eighteenth century English country seats. As such, outside the area of public architecture, the Hay-Adams contained a prize considered one of the glories of Washington.

The ceiling remained unaltered, the exceptional finish untouched, until the present owners had it painted over in white with mustard highlights, a not very original, impressive or sympathetic



Detail of wall panelling, John Hay dining room, 1981

achievement. Unfortunately, the damage is permanent. The delicate plasterwork will eventually disappear under successive layers of paint, while the nature of plaster will prevent any attempt at restoration without extraordinary expense.

On a more pleasant note, the renovation of the John Hay lounge and dining room is most welcome. The accumulation of banquettes, planter box screens, saloon-type furnishings and incongruous fabrics and colors has been replaced by a scheme in far greater harmony with the style and dignity of the original space. The lounge, described as Elizabethan in early accounts, is best attributed to the later Jacobean period, a style somewhat more somber and classically inspired than its predecessor. The ceiling, however, rather than seventeenth century English is decorated in a grape and salamander motif more common to early sixteenth century France.

The lounge flows into the dining room through archways that are indeed Tudor in style. The arches are the transition between the Jacobean lounge and what appears to be a dining room in the Tudor style. The evidence supporting this observation is obvious: oak panelling (which meets the floor without an intermediate baseboard), diamond-shaped glass and lead came "windows", four-point mantel and elaborately ribbed ceiling. The gesso-duro colonettes (painted to resemble carved oak) which flank the "windows" are less easily identified and might have originated from a variety of sources including Tudor as well as Islamic. The introduction of Islamic design is not as strange as it may sound. The architect, Mihran Mesrobian, was born and educated in Turkey. If nothing else, the definitely Islamic roundels which occupy the frieze over the wall panelling should be considered his signature.

The city is fortunate to have such distinguished small hotels as the Hay-Adams and the Carlton. The great role such structures play in the sophisticated ambience of urban life has prompted the inclusion of such buildings as hotels and apartments for the first time in this series on Washington architecture.

Site

Orientation: the hotel faces east on a rectangular corner lot measuring 131′-1″ on Sixteenth Street, (including a portion of the north alley) by 98′-3″ on H Street. The property line breaks back 40′-7″ from the curb at Sixteenth Street.

Paving: concrete. Alley way, pedestrian walks from H and Sixteenth Streets to entrance, and scored semielliptical drive between entrance and Sixteenth Street.

Areaways: two areaways; the first enclosed by a decorative brass and wrought iron rail mounted on red granite coping and giving access from H Street to a basement pub, the second enclosed by a pipe rail and giving delivery access from the north alley to the basement service area.

Landscaping: privet and flowering cherry trees at H Street. Privet, annual plantings and flowering cherry trees at Sixteenth Street.

Exterior

Dimensions: the eight story, 90′-0″ high structure, with basement partially raised 3′-8″ from the sidewalk, measures 122′-6″ on Sixteenth Street by 98′-3″ deep. The north, east and south elevations have centered three-bay "pavilions" each measuring 44′-0″ wide and projecting 4′-0″ (requiring a special projection permit for the Sixteenth and H Street elevations).

Foundations: concrete footings and slab.

Structure: concrete piers, beams and floors; brick infill.



Perspective sketch for proposed hotel, c.1926.
Mesrobian family collection

Walls: limestone. Rusticated ground story, ashlar upper stories. North alley elevation, brick with stone trim; west elevation, ashlar before breaking back to form the west court; remaining wall surfaces, stuccoed. Rusticated quoining at building and "pavilion" corners. Flat belt courses separate ground and second stories, third and fourth stories, and fifth and sixth stories. Belt courses define vertical divisions for two-story pilasters which emphasize "pavilions". Pilasters are in Classical order: Tuscan, Ionic and composite. The composite pilasters frame semicircular-headed arches for two-story loggia.

Entablature: separates eighth story from seventh. Bracket console frieze and cyma cornice punctuated by lion masks. Eighth story capped by corona cornice and low parapet.

Roof: built up roofing with pebble finish.

Penthouse: cross plan, brick with stone trim, lunette windows, cyma cornice and Spanish tile parapet with appearance of low hipped roof.

Entrance: Sixteenth Street entrance has a wood and glass double door with brass pulls. Transom bar separates door from semicircular-headed transom light screened by a cast and wrought iron fan. Limestone voussoir surround has decorative impost stops and is centered by a garlanded cartouche (presently encased in a fiberglass keystone cover). Glass and polished bronze Spanish revival lanterns flank entrance.

Windows: nearly all windows double-hung. Original wood sash replaced by thermopane and enamelled aluminum with plug-in mullions. Wrought iron lattice grilles protect basement windows. Ground story windows have wrought and cast iron grilles, bracket-supported sills, and vous-

soir keystones decorated by a variety of masks and floral bouquets. Excepting "pavilions", remaining windows paired, unembellished. Pavilions: 12 over 12 light double-hung sash at second and fourth stories, 4 over 8 light double-hung sash with side-lights at third and fifth stories, French doors with transom lights at sixth, and French doors with sidelights and cast iron railings at seventh. The second story has segmental pediments on consoles with draped garland; fourth story has console lintels as support for neoclassical scroll and urn caps; sixth story French doors have crossette architraves with bracketed lintels which support metal railings for recessed seventh story French doors.

Balconies: flanking the east "pavilion" are panelled single bay limestone balconies with decorated soffits at second, fourth and sixth stories, each supported by console brackets. Cast bronze railings, flush with wall, protect second and fourth story "pavilion" windows; limestone balustrade at sixth story connects pedestals of composite pilasters.

Carriage Porch: not original. Wood Tuscan columns support a Doric entablature containing rosette metopes. Entablature is fiberglass and both



Elevation drawing, dated 28 August 1926.
Mesrobian family collection



Hay-Adams hotel from southeast, 1988.

entablature and columns are painted with sand finish to resemble stone. Porch ceiling is beamed and contains canister lights recessed within panels.

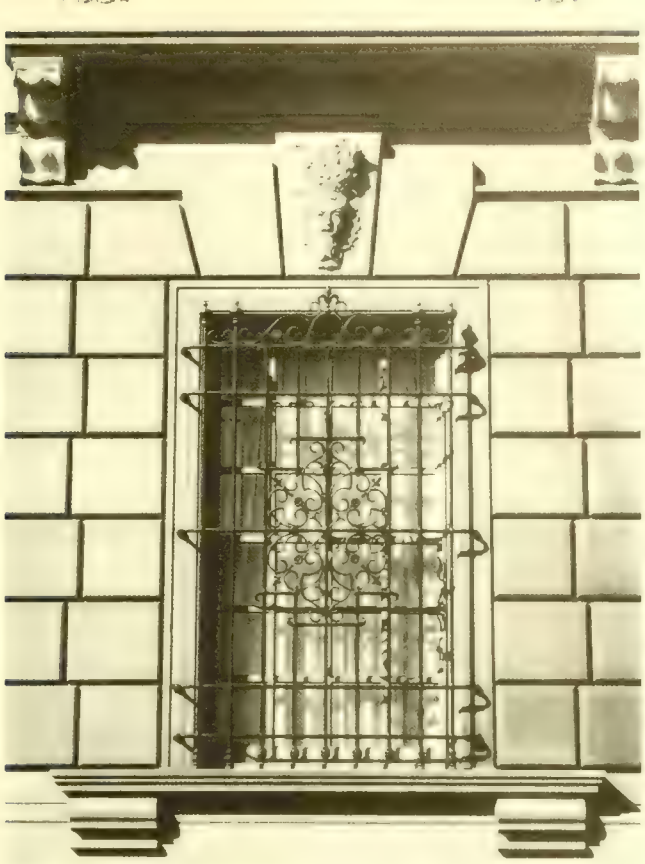
Interior

Lobby: eighteenth century English.

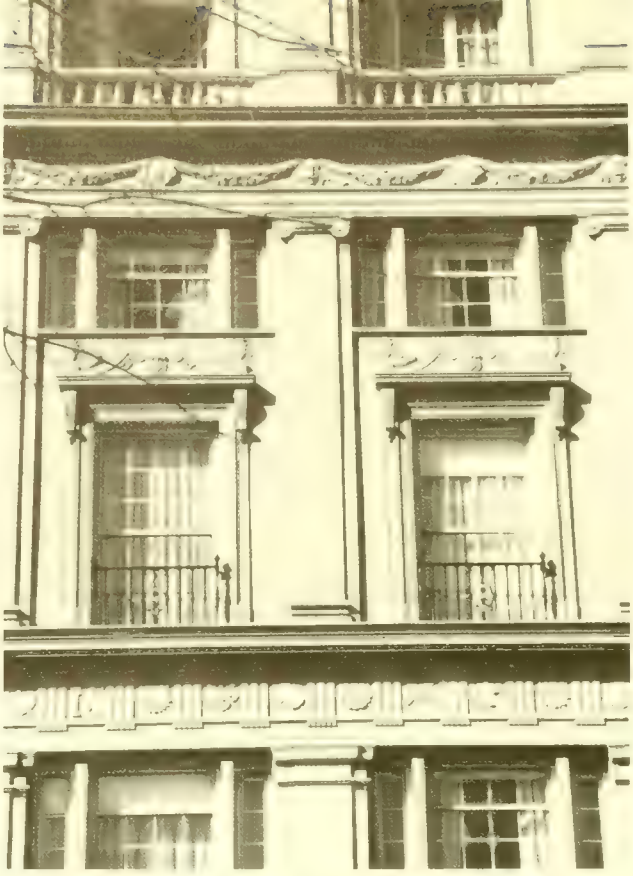
Flooring: cream marble.
Baseboard: 6″ high. Green-veined black marble with reverse cyma wood cap.
Wainscot: English walnut, 9′–0″ high, including 3′–0″ high projecting chair rail which supports eagle-mounted composite pilasters. The panelling is recessed, the pilaster capitals are gesso-duro painted gold.
Walls: plaster scored to resemble stonework. Soffits of arches have coffers set in egg and dart moulding.
Cornice: egg and dart moulding and diminutive cove ornamented with variation on anthemion motif.
Ceiling: divided into crossetted rinceau-decorated coffers recently painted mustard on white.
Concierge and Reception desks: 4′–1″ high, flank entrance. Walnut with green-veined black marble counters. Mounted on wall behind each counter are pair of semicircular-headed mirror-paned panels on a walnut ground with shared entablature. Panels were intended to resemble windows.

Lounge: seventeenth century English.

Flooring: carpeted.
Baseboard: wood wall panelling meets floor uninterrupted except at pilaster pedestals which rest on 6″ high bases.
Walls: oak, recessed panelling interrupted by open-



Detail, rusticated ground story, 1974.



Detail, Ionic fourth and fifth stories, 1974.

Detail, Tuscan second and third stories, 1974.



Detail, composite sixth and seventh stories, 1974.





Lobby, 1979.



Lobby, 1988.

ings and 3′-0″ high bevel-panelled pedestals which support fluted Tuscan pilasters. Wall panelling interrupted by mirrored tablets at either end of the room. Tablets set in frame of Tuscan pilsters with full entablature which supports broken segmental pediment with cartouche mount. North wall panelling still further interrupted by concealed serving counters.

Cornice: oak, approximately 12′-3″ high. Bracketed entablature supported by pilasters, conceals cove lighting.

Ceiling: exaggerated cove with elaborate panels (of sixteenth century French origin) featuring grape vine and salamander motif.

Doorways: 7′-0½″ high to lobby. Oak and glass forming dog-leg panels. Elaborate crossetted overdoor panel centered by mirrored oval roundel.

Chimney: projects 1′-0″ (ornamental).

Hearth: 6′-6″ wide by 11″ deep; slate.

Firebox: 3′-6″ wide by 3′-5½″ high, by 1′-2½″ deep; tile with cast iron fireback designed as a classical scene.

Fire surround: 6′-8″ wide by 5′-1″ high; black marble inner border and crossetted grey-veined white marble center border on a grey breche ground.

Mantel: oak with gesso-duro ornament. Tuscan three-quarter-engaged columns on pedestals support ornamented bolection frieze for shelf 9′-1″ wide by 6′-0½″ high. Shelf supports overmantel consisting of stylized Ionic and Tuscan columns and pilasters on pedestals which divide overmantel into three bays. The side bays contain niches, the central bay contains an elaborated tablet panel capped by a broken-scrolled pediment below a cartouche flanked by classical masks and swags.

Dining room: sixteenth century English.

Flooring: carpeted.

Baseboard: none.

Walls: oak. Recessed panels in stiles and rails interrupted by elaborate gesso-duro colonettes which flank all major openings. Top-most panels are gesso-duro escutcheons featuring various coat-of-arms and heraldic devices. False windows have glass set in lead caming.

Frieze: panelled in wood of a different type from walls and punctuated by applied roundel panels in a geometric style.

Ceiling: elaborate plaster ribbing.

Chimney: recessed into alcove (ornamental).



John Hay lounge, 1981.



John Hay lounge, 1988.

Hearth: 5′–4″ wide by 1′–4″ deep; slate.
Firebox: 3′–10″ wide by 3′–5″ high by 1′–8½″ deep; tile.
Surround: plaster, 4′–10″ wide by 5′–2½″ high and flush with wall. Bell-flower Tudor arch with escutcheon spandrels and decorated five-panelled frieze, the end panels featuring the initials of Harry Wardman, the builder.

Mantel, John Hay lounge.



Biographies

Architect

Mihran Mesrobian (1889–1975) was born in Afyon, Turkey, of Armenian parents. When the time came for young Mihran to choose a profession and begin his higher education, his father, a merchant trader, made inquiries among his friends and business associates to determine which professions were the most highly respected. Architecture and medicine were frequently mentioned, and because Mihran was already proficient in drawing and sketching, it was decided that he should become an architect. He left Afyon at the age of fifteen to take the entrance examinations at the Académie des Beaux-Arts in Istanbul. As he was already advanced in drawing, he was placed in the second year class, enabling him to complete the course in four, rather than the usual five years. Graduating in 1908,



Archway between lounge and dining room of John Hay room, 1988



John Hay dining room, 1988.

Mesrobian formed a design and construction firm with a classmate. However, the undertaking was not successful, and he moved in that same year to Smyrna. Here he accepted the position of municipal architect, remaining until 1912. At that time he moved to Istanbul to become chief architect for the restoration of the Dolmabahce Palace, which was again to become the Sultan's chief palace after having been closed for thirty years.

When World War I broke out in 1914, Mesrobian was drafted into the Turkish Army as a military engineer in the Fourth Army Corps. In that year he married Zabelle Martmanian. He had met her in Smyrna, although her family, too, had come from Afyon. During the war Mesrobian served in the Dardanelles-Gallipoli campaign as a specialist in mining and tunneling under enemy lines. He served directly under General Mustafa Kemal Pasha, commander of the Turkish army. He also took part in campaigns on the Russian front and in Palestine, and for a time was a prisoner of war in Egypt. Mesrobian was awarded two Turkish medals and the German Iron Cross.

After the war Mesrobian went back to Istanbul and his work on the Sultan's palace (1919–20). He discovered that during his absence the family property had been confiscated and all his relatives deported to what is now Iraq. With this stunning news, Mesrobian decided to leave Turkey; he made plans to emigrate to the United States and arrived in New York in August 1921 with his wife and two sons. The quota of Armenian immigrants had already been filled for that year; because he was an architect, however, his papers were reviewed by the secretary of labor, and he was allowed to enter the country.

Mesrobian began working for Harry Wardman soon after he arrived in the United States. At that time Eugene Waggaman was the leading architect in the firm and apparently a business partner of Wardman. By 1923, however, Mesrobian was involved with major projects, such as the Cathedral Mansions apartments and the Woodley Park and English Village housing developments off Connecticut Avenue. In 1925 he was given responsibility for the design of the Carlton Hotel, and from then until Wardman declared bankruptcy in 1930, it seems reasonable to assume that Mesrobian was the major designer in the firm.

After the Wardman bankruptcy, Mesrobian opened his own office and designed apartments, office buildings, shopping centers and individual houses, including one for Wardman in 1934 at 2433 Massachusetts Avenue, N.W., and his own in 1941, at 7410 Connecticut Avenue, N.W. His training at the Turkish École des Beaux-Arts, similar to that at its more famous counterpart in Paris, is evident in the classical detailing on such structures as the Hay-Adams and the Carlton; he won an award from the Washington Board of Trade for his design of the Carlton in 1926. In the 1930s he became fascinated with Art Déco-Art Modèrne decorative details. This is especially evident at Sedgwick Gardens, particularly in the design of the porte-cochère and the handsome bas-relief figures on the facade.

Mesrobian died at the age of eighty-six, leaving his wife and three sons: Nourhan, Ralfe and Ara. Ralfe Mesrobian followed his father's profession and is now practicing architecture in Charlotte, North Carolina.

A partial listing of Mesrobian's work, not including individual houses, follows:

For Harry Wardman:
Cathedral Mansions Apartments, Connecticut and Cathedral Avenues, N.W., 1923; English Village housing subdivision, bounded by Woodley Road, Twenty-ninth and Thirty-fourth Streets, and Cleveland Avenue, N.W., 1923–24; Woodley Park housing subdivision, bounded by Woodley Road, Klingle Road, and Connecticut Avenue, N.W., 1925; Carlton Hotel, Sixteenth and K Streets, N.W., 1926; Hay-Adams Hotel, Sixteenth and H Streets, N.W., 1927; remodeling of Elmer H. Catlin Company, 1324 New York Avenue, N.W., 1927; Wardman Tower, Connecticut Avenue at Woodley Road, N.W., 1928; Shoreham Office Building, northwest corner of Fifteenth and H Streets, N.W., 1929–30.

In private practice:
The Dupont Circle Building, Connecticut Avenue at Dupont Circle, 1931; Nejib Hekimian Rug Store, 1214 Eighteenth Street, N.W., 1931; Sedgwick Gardens Apartments, Connecticut Avenue at Sedgwick Street, N.W., 1932; Shopping center and apartments at northwest corner of Connecticut Avenue and Newark Street, N.W., 1939; Shopping center at Lee Highway near Glebe Road, Arlington, Virginia, 1940; Court House Road Apartments, Thirteenth Street between North Taft and North Scott Streets, Arlington, Virginia, 1946; Defense Highway Shopping Center and Skating Rink, Defense Highway and Edmonston Road, Bladensburg, Maryland, 1948; Capitol Plaza Apartments, E Street between North Capitol and First Street, N.W., 1949;



Portrait photograph of Mihran Mesrobian

Chestelbrook Gardens, Chesterfield Subdivision, Fairfax County, Virginia, 1950–51; St. Mary's Armenian Apostolic Church, Forty-second and Fessenden Streets, N.W. at Wisconsin Avenue, 1956.

Sources: A master's thesis for Tulane University, Department of Art History, by Caroline Mesrobian Hickman, granddaughter of Mihran Mesrobian, entitled "A Selection of the Architectural Oeuvre of Mihran Mesrobian, Beaux-Arts Architect, Washington, D. C." (1978). Permission was granted by Mrs. Hickman to use the biographical material in her thesis and to print the listing of her grandfather's works. See also: obituaries in *WP*, 26 Sept 1975, C-10; *ES*, 25 Sept. 1975, B-5.

Builder

HARRY WARDMAN (1872–1938) was the quintessential Horatio Alger hero, his life the embodiment of the American Dream. The storybook tale was marred, however, by questionable practices and a spectacular bankruptcy during the Depression, although it was never proven that Wardman, personally, was guilty of any wrongdoing or that he was aware of it by others representing him. In the preceding volumes of this series, documenting the architecture of Massachusetts Avenue and Sixteenth Street, the rags to riches story has been told more than once, in the biographies of such men as Levi Leiter, Thomas Walsh, Alexander Stuart, and John B. Henderson. This is the first time, however, that we have been concerned with a man who made his money in Washington, and in so doing, changed the face of the city.

Harry Wardman was born in Bradford, Yorkshire, England, the son of Eli and Alice Wardman. His father, like the majority of the town's population, was in the textile business. Wardman's early life, and the circumstances surrounding his arrival in America, were told to Donald Wilhelm of the Philadelphia *Public Ledger* in 1921:

> I ran away from home when I was seventeen. I worked in my father's dry goods store; I was



Portrait photograph of Mr. and Mrs. Harry Wardman, c. 1925
Library of Congress

> raised in the dry goods and textile industry. Perhaps I got too much of it, though I've been able to make use of the experience I got. Anyway, I left without a word to anybody. I was going to Australia; I was going to work my way as a cabin boy or something. But when I got to London I learned there wouldn't be a boat from England for a month. So I decided then and there on America. I spent almost all my money getting to Liverpool. When I got there I found the old steamship *Britannic* was just pulling out for New York. I walked right on her and stayed on and when I got to New York I got off! Nobody noticed me and I wasn't registered anywhere. I walked right on that old boat and rode free across the ocean and walked right off again, right on into New York. I had seven shillings, or $1.75 as capital to go on. So I got a job in a department store . . . .[7]

From New York Wardman went to Philadelphia, took another department store position (at Wanamaker's) and then tried his hand briefly at other jobs. While working as a timekeeper for a Philadelphia contractor, he became interested in the building profession and began a carpenter's apprenticeship. Soon he got a contract to do the woodwork in a house; gradually attaining proficiency, he became noted as an expert stairbuilder and before long had three men working under him.

One newspaper article mentions that Wardman was in Chicago in 1893 for the Columbian Exposition; whether he went to do construction work for the Fair buildings or just to see the sights is not stated.[8] Most sources agree that he then came to Washington and started his own business sometime in the late 1890s. He was first listed in the city directory in 1897; the entry read: Wardman, Harry; carpenter, Brookland." He started out taking contracts to do the woodwork in buildings under construction. He was a stairbuilder for the well-known Washington architect, T. F. Schneider, who told him that he was too good to be working for someone else and should go out on his own.[9] About this time Wardman met a fellow Englishman with whom he soon formed a partnership. They built a row of modest houses on Longfellow Street, N.W., and each made a profit of $5000. The partner took his money and went home to England, but Wardman smelled success and went on building more and longer rows. Soon the rows turned into subdivisions; when asked in 1925 how many houses he had built, he said he thought between forty-five hundred and five thousand. The number reportedly rose to nine thousand. At the height of his career it was said that a tenth of Washington was housed in a Wardman building.

His eagerness to build brought Wardman into conflict with those anxious to implement the McMillan Commission's recommendations for acquisition of parkland in the District. The *Evening Star* for 12 March 1924 reported that he was ready to begin filling part of the Klingle Valley (off Connecticut Avenue, north of the National Zoo) for one of his projects. Apparently, Wardman had delayed this action, hoping to work with civic leaders, but finally decided to go ahead after bills introduced in Congress for the purchase of the land were not acted upon. There was a general concern at this time that the building boom which followed World War I was in danger of destroying Washington's scenic beauty, particularly those lands that bordered Rock Creek Park. In June 1924 Congress finally acted by establishing the National Capital Park Commission and giving it authority to acquire parkland.

Wardman entered the apartment field in the same modest way he had begun building single family housing. The *New York Times* described how he did it:

> Twenty years ago, Washington was a city of boarding houses. A play of that time graphically set out Washington life. It was called "The Little Gray Lady" and told the story of a Government clerk and a boarding house. Harry Wardman conceived the idea that Government workers would rather have modest homes than live in boarding houses. He would build plain apartment houses for them. There should be apartments as small as one room and bath. The one lone Little Gray Lady who wanted her own home should have it, and a gas stove on which to poach her breakfast eggs.[10]

Wardman was said to have been one of the first who would rent his apartments to families with children and the first to make mechanical refrigeration standard for apartments.[11] Ultimately Wardman built between four and five hundred apartment houses, among them the Dresden and Cathedral Mansions on Connecticut Avenue, and the Northumberland on New Hampshire Avenue near Sixteenth Street. Some have retained their elegance over the years; others have been recently restored to at least a measure of

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[7] Donald Wilhelm, "The Man Who's Rebuilding Washington Tells His Story", *Public Ledger*, Jan. 1921 (a Sunday edition, exact date unknown). Most other sources say Wardman took the wrong ship, thus landing in New York by error.

[8] William Atherton DePuy, "Another Dick Whittington Returns", *NYT Magazine*, 11 Oct. 1925, p. 9.

[9] This is the recollection of Schneider's second wife, Margaret; telephone conversation 27 April 1984.

[10] DePuy, op. cit.

[11] *WH*, 26 May 1919; Charter Heslep, "He Took the Wrong Boat", *WDN*, 10 Feb. 1938,p. 10.

their early splendour; others, like Clifton Terrace, have gone from grandeur to squalor. Many have remained what they were in the beginning: small, simple, middle-class apartment dwellings.

Two of Wardman's hotels are discussed in this book, the Hay-Adams and the Carlton; another was the Annapolis, at Eleventh and H Streets, N.W., no longer used as a hotel. Perhaps the most well-known was the hotel-apartment complex that bore his name: the Wardman Park, later the Sheraton Park, and now, with a new building covering most of the site, the Washington Sheraton. The Wardman Park contained 1100 rooms and close to 600 baths; it had a 300 car garage. According to newspaper articles, it was modeled after the Homestead at Hot Springs, Virginia, where Wardman had spent several vacations.[12] Work began on the hilly site off Connecticut Avenue in 1917, and by the time it was finished the cost was one million dollars more than estimated. Wardman was barely able to borrow enough money to finance the construction, and he was saved from probable ruin by the great influx of people into Washington during World War I.

Wardman's fortunes reached their peak during the boom that followed the war. In 1925 his worth was estimated at over $30 million. While the bulk of his construction projects were in the housing field, he erected office buildings as well. In 1925 he went back to London and saw the steel framework of the Hotel Curzon near Hyde Park, standing unfinished because of complications resulting from the war. Wardman vowed to complete it and did, renaming it the Park Lane. It was said that it was the first hotel in London to be built with a bath for every room. Harry Wardman had returned to his native land a rich man. A few years later he completed another project with special meaning for him: the building of the British embassy, designed by one of Britain's foremost architects, Sir Edwin Lutyens, in 1927. (See *MAA*, 2)

Wardman had come a long way from the days when he was listed in the city directory as a carpenter. In fact, the changes in the directory listings document quite graphically his rise and fall. First listed as a carpenter in 1897, he was a builder by 1903; in 1910 the entry was in bold face type and he had an office at 1342 New York Avenue. The Wardman business expanded in 1913 to include a real estate division and the office was moved again, this time to 1430 K Street. The real diversification of the Wardman interests occurred, however, in the early 1920s. In 1921 the directory entry under Harry Wardman read "Real Estate, Rentals and General Insurance". There was also a separate listing for Wardman Construction Company. In 1923 the construction company was joined by the Wardman Real Estate Investment Corporation; the Wardman Mortgage and Discount Corporation was added in 1925 only to disappear the following year. A Wardman concern not related to construction or real estate was Wardman Motors, Inc., listed only in 1926 and 1927. Mr. Wardman was a distributor for Willys-Knight and Overland motor cars; he offered sales and service at 1526 Fourteenth Street, N.W., with a branch at 1001 H Street, N.E., and a used car department at 1711-13 Fourteenth Street, N.W. Wardman moved his offices again in 1927, this time to his own building, an elegant Renaissance style structure at 1437 K Street, designed for him by Arthur B. Heaton (now demolished). Realtors Shannon & Luchs also occupied the building.

Little is known about the organization of Wardman's office, the number of employees, or the nature of the architectural division. The only reference found thus far to the way the company was run is in the interview, quoted previously, given by Wardman to the Philadelphia *Public Ledger* in 1921. At the time Mr. Wardman said:

> . . . our business here, which is now being extended to Detroit and Buffalo, is organized like a department store. There are departments, each with a responsible head. We have our own architectural department, our own finishing mill, . . . [and there are] the excavators, cementers, painters and the other groups, all of which are kept busy throughout the year, under individual heads, who report to me.

The interviewer then commented on Mr. Wardman's statements, saying:

> . . . his business is organized, standardized, all but automatic—which is especially desirable because building on a large scale is something of an art—there are so many uncertain factors! And it therefore behooves any builder, if he is to be successful, to go as far as he can in using science in building.[13]

Harry Wardman was a hard worker. An obituary in the *Washington Herald* (19 March 1938) quoted him as saying: "My success came from the fact that I've never been a clock watcher", and, "While getting a start from next to nothing I worked twenty hours out of twenty-four."

As long as times were good, Wardman prospered. He depended on borrowed money to finance his projects, and during the early twenties there was no problem borrowing it or pay-

[12] Ibid.
[13] Donald Wilhelm, op. cit.

ing it back. In 1924 he ran an advertisement in the *Evening Star* (6 April) for the sale of stock in the Wardman Mortgage and Discount Corporation. "Safe—Sure—Successful" the copy said, and continued: "We are not speculating—not even taking chances on good or bad judgment in investing these funds. The reputation of the Wardman Construction Company is such that anyone will agree its programme provides ample assurance—and it is into the furtherance of these developments that your stock subscriptions are being placed."

Wardman's bond issues, with such properties as the Wardman Park and Cathedral Mansions offered as security, were handled by New York investment houses and ultimately reached a total of $15 million. The first hint of trouble came in 1928 when Wardman agreed to let one of these firms, Halsey-Stuart Company, refinance his properties. Later he said he had not realized he was surrendering all right to control his vast real estate holdings. In June 1929 several Wall Street firms were sued for a $150,000 commission in connection with the flotation of the Wardman securities. Harry Wardman's empire fell apart almost immediately. In July he was forced to turn over the management of several of his choice properties, including the Carlton and the Wardman Park, to United Realities, Inc., a large hotel operator. He retained an interest in the properties and was an officer in the new corporation. A year later, however, it was all over. On 25 August 1930 Wardman signed away his interest in $30 million worth of property to the Hotel Management and Securities Corporation; the same group, but with a different name, that had been managing the properties for the preceding year. This time, there was no financial consideration involved for Wardman. He stated frankly that he was "through with the apartment and hotel business." According to the *Evening Star*, the properties transferred included "the Wardman Park Hotel . . .; the Carlton Hotel, the Hotel Roosevelt, the Chastleton Hotel, the Hotel Annapolis and various apartment houses containing more than 7,000 rooms." In October 1932 ten Wardman buildings, including the Wardman Park, Carlton, Chastleton, and several large Connecticut Avenue apartment houses, were sold at auction on the steps of the District Supreme Court for $2,800,000, with out-standing mortgages bringing the total up to $6,816,000.[14]

Harry Wardman's troubles were not over. In June 1935 he was called before a Congressional subcommittee investigating mortgage refinancing, including the 1928 refinancing of Wardman's properties through the New York firm of Halsey-Stuart and Company. Charges of fraud had been made against the firm in connection with the issuance of some $13 million worth of Wardman securities; based, it was said, on vastly inflated appraisals and at a time when the Wardman companies were practically insolvent.

Wardman testified that he knew nothing of the details of the refinancing; that "gangsters, gunmen and three shell men" (referring to Halsey-Stuart) had taken over his business, demanded complete control, and left him a ruined man. Said Harry Wardman: "I am a carpenter, a builder, and engineer, a contractor. Books bore me." He said he had no idea his companies were insolvent at the time of the refinancing. "All I know is", he said, "we pay big income taxes. That means we make money. I think things are going so well I raise the salaries of my associates." (*WH*, 3 June 1935) Another witness testified to enormous fees paid in connection with the Wardman refinancing, and still another said that while he believed Halsey-Stuart had been guilty of "tragically bad judgment", he did not think there had been any intention to defraud those who had bought the Wardman bonds. (*ES*, 4 June 1935)

In spite of all this, Wardman made a partial comeback, through the D. C. Development Company and Harry Wardman, Inc., though he confined his efforts to building small houses. He completed a subdivision with 900 houses in the Fort Stevens area of Georgia Avenue, and just before his death in March 1938 was developing Avondale Grove on Queen's Chapel Road.

Harry Wardman was an expansive, out-going man who apparently played as hard as he worked. He was fond of baseball and prize fights, and as described in a *Washington Post* article, frequently hired private cars for "transporting a coterie of formally attired friends and diplomats to the pugilistic wars, then back to Woodley Road [the Wardman House] for a ball."[15] Many spoke of his generosity; when he lost control of his properties in 1929, it was found that he had allowed a number of minor diplomats to live almost rent free in the Wardman Park.

Harry Wardman was married twice; first to Mary Hudson, who died in 1900. They had one child, Alice, who married Edmund D. Rheem,

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[14] *ES*, 26 Aug. 1930, B-1. See also: *WP*, 26 Aug. 1930, p. 1, and *WH*, 22 Oct. 1932.

[15] Carl Bernstein, "The Washington Wardman Built", *WP, Potomac Magazine*, 16 Feb. 1969, pp. 23–33

vice president of Swartzell, Rheem and Hensey, mortgage bankers. This firm originally financed the Hay-Adams, but declared bankruptcy in 1931. Edmund Rheem was convicted of what amounted to fraud in connection with his business dealings and served four of a seven year sentence at Lorton Reformatory before being pardoned in 1935. He and Alice Wardman were divorced in 1932.

In 1908 Wardman married Lillian Glascox, and in 1909 A. H. Beers designed for them a spacious, tile-roofed Mediterranean style house at the corner of Connecticut Avenue and Woodley Road. Wardman's business prospered and at the same time his position in society rose. In 1914 the Wardmans were listed for the first time in the *Elite List*. Parties were frequent in the new house and the Wardmans enjoyed Washington social life. Like many other affluent Americans of the period, they also liked to travel abroad and mingle with European society; for Wardman, British-born, this would not be unexpected. He made frequent trips to England to visit his parents, and he must have felt a special pride when Mrs. Wardman was presented to the Court of St. James's by the wife of the American ambassador in 1927. The Wardman's only child, Helen, was sent to school in Europe, both in England and France. In Paris she attended Mlle. Boissier's finishing school with two other Washington belles, Katherine Wilkins (later Mrs. John L. Newbold, Jr.) and Louise Spencer (later Mrs. Roger Cortesi). In 1936 Helen married an Italian count, Giovanni Naselli of Rome, and left Washington to live in Mexico City. After her husband's death in 1972 she spent part of her time in Washington and died here in 1982.

The Wardmans lived in their Connecticut Avenue house until 1928, when it became apparent that it stood in the way of the expansion of the Wardman Park. While Mrs. Wardman was in Paris attending to Helen's education, Wardman had the furnishings removed, razed the house and began construction of the Wardman Towers, the apartment annex to the hotel.[16] From the social register listings it seems that the Wardmans lived briefly at the Hay-Adams after their house was razed, and then moved to 2234 Massachusetts Avenue, now the Irish chancery, which Wardman owned from 1926 to 1930. After several other moves they settled into what was to be their last home together, a house at 2433 Massachusetts Avenue, designed for them in 1933 by Wardman's former chief architect, Mihran Mesrobian.

Harry Wardman died of cancer at the age of sixty-five in 1938. His business associates were his pallbearers, and honorary pallbearers included senators Arthur Capper, James J. Davis and William H. King, and Justice Peyton Gordon. Mr. Wardman had been active in the Washington Real Estate Board and the Washington Board of Trade, and he was a member of the Columbia Historical Society. His social clubs included Columbia and Burning Tree country clubs and the Racquet Club in Washington, and the American Club in London. Mrs. Wardman died in Washington in 1975; she had continued to live in the Massachusetts Avenue house after her husband's death.

Sources not mentioned in text: MLKW, Wardman clipping file; obituaries: *ES*, 19 and 20 Mar. 1938; *WP*, 19 and 21 Mar. 1938; *WH*, 19 Mar. 1938; *NYT*, 19 Mar. 1938; 15:3.

A Footnote: Washington Architects Who Worked for Wardman

Several local architects worked consistently for Wardman over different periods of time; some within his office, others while maintaining their private practices. Among them were Nicholas Grimm, Albert H. Beers, Frank Russell White, A. M. Schneider, Eugene Waggaman and Mihran Mesrobian.

Nicholas Grimm was listed in the city directory as a draftsman in 1881 and as an architect from 1882 to 1917. As far as is known, his work for Wardman, from 1902 to 1905, was confined to houses and small apartment buildings.[17]

Albert H. Beers according to his obituary (*WP*, 24 November 1911), was a "business partner" of Wardman and had been in business with him for ten years. Beers died suddenly of pneumonia at the age of fifty-two. He designed the Dresden, Northumberland and Brighton apartment buildings for Wardman, as well as Wardman's house on Connecticut Avenue. At the same time, Beers was working independently for other clients. He was first listed in the city directory in 1904; from 1906 until his death he was listed at Wardman's address. Permit dates for Beers's work for Wardman follow these dates closely, running from 1905 to 1911.

Frank Russell White's name first appeared in the directory in 1912, at Wardman's address; he

[16] James Goode, *Capital Losses* (Washington: Smithsonian Institution Press, 1979), p. 138.

[17] Dates for Wardman work were obtained from the index of building permits at NA, filed according to architect. This file, built up by archivist Dorothy Provine as permits were pulled for researchers, is by nature incomplete, and dates used here are assumed to be approximate.



Original treatment of ceiling in lobby, 1981

appears to have been Beers's successor. The next two years showed only a residential address for White, but in 1915 the entry read, "architect, H. Wardman". At this time he would probably have been working on the design of the Wardman Park Hotel. White also did several apartment houses for Wardman on Sixteenth Street, at 1809, 1830 and 3235, two units of the Clifton Terrace apartments in 1914, and the house on Sheridan Circle that is now the Korean Chancery (2306 Massachusetts Avenue). This last project was in 1918; apparently White left soon afterward and opened his own practice at 1410 G Street, N.W. He continued to be active until his death in 1961 (*WP, ES*, 24 October 1961.)

A. M. Schneider was first listed as an architect in 1905; only in 1916 was he listed at Wardman's address. It was in this year that he did at least the greater part of his work for Wardman: a seven story apartment at 2001 Sixteenth Street, N.W., an eight story office building at the northeast corner of Vermont and K Street, N.W. (demolished), and several smaller residential projects. In 1915 he had designed the third (eastern) unit of the Clifton Terrace apartments.

Eugene Waggaman worked with Wardman from 1918 to 1926 and was an associate or partner at one time, as there are a number of building permits with "Wardman and Waggaman" listed as architects. Eugene Waggaman was first listed in the directory as a draftsman in 1913, then worked for architect Clarke Waggaman (the relationship is not known) from 1914 to 1917 before joining Wardman. After he left, c. 1926, Waggaman was listed at 1107 Connecticut Avenue. Waggaman's larger projects for Wardman included an office building at 917 Fifteenth Street, N.W. (1921), apartments houses at 2700 and 2701 Connecticut Avenue (1920), and the Annapolis Hotel, 1111 H Street, N.W. (1924). Building permits issued to Wardman in 1925 for two office buildings, one at the southeast corner of Seventeenth and I Streets, N.W., and the other at 729 Fifteenth Street, N.W. (Securities Building), do not list the architect; it is possible that Waggaman did the preliminary design and then left the firm and was not given credit on the permit. The building at Seventeenth and I Streets bears a resemblance to Waggaman's other work for Wardman.

Mihran Mesrobian worked for Wardman from 1921 to 1930; he was his principal architect after Waggaman left. (See his biography, preceding.)

Brief biographies of some of the residents of the Hay-Adams apartment suites during the early years follow:

Robert D. Carey (1878–1937), senator from Wyoming at the time he lived at the Hay-Adams in 1932, was born in Cheyenne, educated at Yale, and subsequently active in various industries and irrigation enterprises in his home state. He became involved in state politics and in 1919 was elected governor. After his term expired in 1923, Carey was named chairman of a conference called to investigate the condition of agriculture in the United States (1924). He was elected to the Senate in November 1930 to complete the term of the late Senator Francis E. Warren, and then re-elected for a full term, to expire in 1937. He died in January of that year.

Source: *WWIA*

Edith SeVille Coale (1878–1962), a physician, was born in Mansfield, Ohio, and grew up in Montgomery County, Maryland. Family misfortunes made it necessary for her to earn a living and she trained to be a nurse. She soon decided on a career as a doctor, and took the money she earned as a nurse to pay her tuition at the Women's Medical College in Baltimore. Twice her health failed from the strain of trying to combine part-time nursing with a full program in medical school, but she was able to graduate with her class in 1908. She moved to Washington in 1913 and for fifteen years had a general practice at 2006 Columbia Road; she moved to the Hay-Adams in 1928. When interviewed at the age of seventy-five, she recalled that Harry Wardman had told her she could have any room she wanted. She chose two suites on the first floor, overlooking Sixteenth and H Streets; one for her office, the other for her residence. She lived at the Hay-Adams until she retired in 1955 in her seventy-seventh year.

Dr. Coale was active in many health and medical associations in Washington, and she held a number of posts in the District government relating to health care for children, the indigent and elderly. She was a fellow in the American Medical Association and president of the Women's Medical Society of the District of Columbia. She spent many summers studying medicine in Vienna and was a life member of the medical association of that city.

Sources: Proctor, 4:586–89; Estelle Sharp, "'Doctor Is In' on Seventy-fifth Birthday", *WP*, 24 Jan. 1953; *WWNC* (1926–27); obituaries: *WP*, 3 Nov. 1962, C4; *Medical Annals of the District of Columbia*, Dec. 1962.

William Redford Coyle (1878–1962), a congressman from Pennsylvania, was born in Washington, D. C., attended the public schools and The George Washington University, and later stud-

ied law at the University of Pennsylvania. He was a member of the Marine Corps and the National Guard of Pennsylvania, and vice president of Weston Dodson and Company, Inc., Bethlehem, Pennsylvania. He served in Congress from 1925–27 and again from 1929–33. In Washington Mr. Coyle was a member of the Army-Navy and Chevy Chase clubs. He lived at the Hay-Adams from 1930–32.

Sources: *WWWA*; (1926–27).

Julius Garfinckel (1874–1936), founder of one of the Capital's most prestigious women's wear stores, was born in Syracuse, New York, the son of Harris and Hannah (Harrison) Garfinckel. He came to Washington from Denver in 1899, establishing a women's department in the Parker, Bridget and Company menswear store on Pennsylvania Avenue at Ninth Street, N.W. By 1905 he was ready to open his own women's wear store, and he leased the first floor of a seven story building at 1226 F Street, N.W. By this time F Street had replaced Pennsylvania Avenue as the city's main shopping street. Mr. Garfinckel's business prospered; in time he took over the entire building and then added the corner property (1228 F Street), formerly occupied by Brentano's book store.

Construction of the present Garfinckel store, on the corner of Fourteenth and F Streets, began in 1929. It was opened on 6 October 1930 with Mrs. Herbert Hoover cutting the ribbon and becoming the first customer. In 1940 a tearoom was opened, staffed entirely by red-haired waitresses. The first branch was opened in 1942 at Spring Valley, followed by (at this writing) six branches and two hotel shops. Mr. Garfinckel was sole owner of the store until his death in 1936.

From 1930 until he died, Julius Garfinckel maintained an apartment at the Hay-Adams, living alone quietly, with horseback riding as his only recreation. He was also a collector of fine rugs and art objects and a frequent traveler; most of his time, however, was devoted to his business and to civic affairs. Mr. Garfinckel was a trustee of All Souls Church, The George Washington University, Gallaudet College and the YWCA, and a director of the Riggs National Bank and the Washington Railway and Electric Company (Potomac Electric Power Company). He was a thirty-second degree Mason, a member of the Board of Trade and of the Chamber of Commerce, and during World War I, of the District of Columbia Draft Appeals Board. He was vice president of the District Chapter of the Boy Scouts. At the time of his death, eulogies by those who had been associated with him stressed his unselfishness and his dedication to his community and his church. He gave liberally to a number of charities, and particularly to All Souls Church. Mr. Garfinckel was a member of the Congressional and Columbia country clubs and of the Racquet Club.

The major part of the Garfinckel estate was designated for the foundation of a home and school in memory of his mother, to be called the Hannah Harrison School of Industrial Arts.[18] Sums of money were also left to long-term employees, and the Corcoran Gallery of Art was the recipient of the Garfinckel collection of Whistler etchings.

Sources: "The Garfinckel Story", written material from the Garfinckel store; The Hannah Harrison Career School, pamphlet; Proctor, 4:665; *WWNC* (1926–27); obituaries: *ES*, 6 Nov. 1936; *WP*, 7 Nov. 1936.

Charles S. Hamlin (1861–1938) was a member of the Federal Reserve Board at the time he lived at the Hay-Adams (1929–38). He was born in Boston, educated in law at Harvard, Washington and Lee and Columbia, and had his own practice in Boston before becoming assistant secretary of the treasury in 1893. He served until 1897 and then again from 1913 to 1914. Hamlin was appointed to the first board of governors of the Federal Reserve System (1914–16) and served on the board again from 1916 to 1921 and from 1926 to 1936. He was also a member of many special commissions and conferences called to settle differences between the United States and other countries, and he acted as an arbitrator in a number of industrial disputes. He was married to Hybertie Lansing Pruyn, daughter of a prominent lawyer and railroad man, John Van-Schaik Lansing Pruyn. Mr. Hamlin was a member of the Cosmos and Metropolitan clubs in Washington.

Sources: *NCAB* 28:418; *WWBA*.

William D. Hoover (1864–1943), a banker and lawyer, was a native of Washington, the son of Adam M. and Harriet (Sims) Hoover. He received his law degrees from The George Wash-

[18] The Hannah Harrison Career School, as it is now called, opened in 1950 in its own building at 4470 MacArthur Boulevard, N.W.; it is administered by the YWCA. Although no longer providing room and board, it offers tuition-free programs in secretarial work, practical nursing and environmental services management training to those women who need employment skills and cannot finance their own education. Particular emphasis is placed on educating women over thirty who must enter or re-enter the work force.





Ceiling detail, sitting room, 1981

Appendix

Chain of Title

1925 Ground Lease 1 May; recorded 7 May; Liber 5507 folio 64
Alice Hay Wadsworth et vir (James W. Wadsworth) to Harry Wardman et al (Thomas P. Bones and James D. Hobbs)
"Lot . . . (12) and part of lot . . . (11) in Corcoran's subdivision of Square . . . (186), as per plat recorded in the Office of the Surveyor of the District of Columbia in liber 10 at folio 114; described in one parcel as follows: Beginning at the southwest corner of said lot . . . (12) and running thence east on north "H" Street, . . . (44) feet; thence north . . . (131.08) feet to an alley in the rear of said lot; thence west on said alley . . . (44) feet; thence south . . . (131.08) feet to the beginning . . . ." (There follows a long spelling out of terms, rent, taxes, etc,) " . . . To have and to hold said premises . . . for and during the term of . . . (99) years from and after the first day of April . . . (1925) to and until the thirty-first day of March . . . (2024) . . . . The lessees . . . agree . . . that the lessees will within four years . . . construct . . . a building located entirely on said premises at a cost value of not less than . . . ($500,000) and for such purpose remove the buildings at present on said premises . . . and said new building shall be substantially in accordance with the plans and specifications to be submitted . . . to the lessor prior to the commencement of the erection of such building . . . and the approval or disapproval thereof shall be signified in writing by the lessor within sixty days . . . . The lessor shall have the right to inspect the work . . . ."
Mrs. Wadsworth was also to approve plans for "taking down and removal" of the building on the site. She agreed, at any time prior to the expiration of twenty years after 1 April 1925, to sell the property, on demand, for $600,000.

1926 Lease 24 November, recorded 27 November; Liber 5882 folio 404
Alice Hay Wadsworth to Harry Wardman et al
Notes that "by mistake or inadvertence of the scrivener" the lease in Liber 5507 folio 64 (see above) did not describe all property intended to be included (lot 10 and part of lot 11 were omitted). Therefore, this indenture was entered as "supplemental to" the original lease and "to correct the said mistake." Land now described as lots 10, 11 and 12, Square 186.

1927 Agreement 4 May, recorded 25 June; Liber 6090 folio 347
Alice Hay Wadsworth et al with Harry Wardman et al
Wardman was at this point erecting the hotel and wanted permission from the adjacent Chamber of Commerce to extend over their property (lot 13) "certain mouldings and other features not essential to the structure of said building but essential for its appearance." To obtain this permission, lessors and lessees (and their successors) denied all rights or interest in any part of lot 13, and agreed that the projection would be removed if the limestone facing contemplated was ever replaced with less sightly or inappropriate material, or if the Chamber gave sixty days notice that it planned a structure which would occupy that part of lot 13.

1927 Deed 28 July, recorded 8 August; Liber 5931 folio 204
Alice Hay Wadsworth to L. Gardner Moore and Henry J. Robb
Lots 10, 11 and 12, Square 186 "subject to a deed of trust dated July 28, 1927 and recorded August 10, 1927 [Liber 5927 folio 203, A. H. Wadsworth to Union Trust] securing the sum of $600,000." For $600,000.

1932 Deed 23 January, recorded 26 January; Liber 6630 folio 26
Union Trust Company, trustees, to Washington Loan and Trust Company
A default on Mrs. Wadsworth's orginal deed of trust to Union Trust Company (see preceeding deed) brought sale of the property at public auction to Edward L. Brady, who assigned it to the Washington Loan and Trust. For $602,300.

1936 Deed 4 September, recorded 9 September; Liber 7028 folio 561
The Washington Loan and Trust Company to The Hay-Adams Corporation (incorporated in New York)
Lots 10, 11 and 12, Square 186; still subject to provisions of 1927 agreement with the Chamber of Commerce. Also all improvements, furnishings, equipment, personal property, etc., and the right to use the name "Hay-Adams Hotel". For $773,000.

1973 Deed 1 June; Liber 13493 folio 368
The Manger Corporation (successor by merger to the Hay-Adams Corporation) to the Trustees of the Mortgage Investors of Washington, a Maryland Real Estate Investment Trust.
Lots 10, 11 and 12, Square 186; taxed and assessed as lot 809. Tax: $9,500. The recordation tax in 1973 was .5%, making the cost approximately $1,900,000. (Land only)

1973 Deed 1 June; Liber 13493 folio 404
The Manger Corporation (successor by merger

to the Hay-Adams Corporation) to Hay-Adams Hotel, Inc., a District of Columbia corporation. ". . . all of the improvements erected and located on . . . lots . . . (10), . . . (11), and . . . (12) in Square . . . (186) . . . . " Tax: $16,750, making the cost approximately $3,350,000 (Improvements only)

1973 Ground Lease Agreement 1 June; Liber 13493 folio 429
Floyd E. Davis et al, trustees (for Mortgage Investors of Washington) with Hay-Adams Hotel, Inc.
A fifty-five year lease. "At the end of the lease term or upon the earlier termination of this lease, the title to and/or the ownership of the improvements then existing on the property shall automatically vest in the landlord without the execution of any further instrument . . . " Signed by Sheldon Magazine as president of Hay-Adams Hotel, Inc.

1979 Deed 28 June; Instrument No. 21053
Trustees of Mortgage Investors of Washington to MIH Corporation
" . . . lots . . . (10), . . . (11), and . . . (12), . . . Square . . . (186) . . . known for purposes of assessment and taxation as lot . . . (809); . . . saving and excepting, however, the buildings and improvements located on said land, but together with the reversionary interest in said buildings and improvements upon expiration or prior termination of that certain ground lease between Floyd E. Davis, Jr. et al, trustees, to Mortgage Investors of Washington as landlord and Hay-Adams Hotel, Inc. as tenant, dated June 1, 1973 and recorded . . . in Liber 13493 folio . . . . " Tax: $23,000. The recordation tax in 1979 was 1%, making the cost approximately $2,300,000. (Land only)

1979 Deed 19 July, recorded 20 July; Instrument No. 23652
MIH Corporation to Hay-Adams Hotel Associates
"Lots . . . (10), . . . (11), and . . . (12) in Square . . . (186) . . . saving and excepting, however, the buildings and improvements located on said land; but together with the reversionary interest in said buildings and improvements, etc . . . . [see above]" Tax: $23,000, making the cost approximately $2,300,000. (Land only)

1979 Assignment of Lease 19 July, recorded 20 July; Instrument No. 23653
"Assignment made . . . by Hay-Adams Hotel, Inc., a corporation . . . of the District of Columbia ('Assignor') having an address at 800 Sixteenth Street, N. W. . . . to Hay-Adams Hotel Associates, a limited partnership of the District of Columbia ('Assignee'), having an address at 800 Sixteenth Street, N. W. . . . Witnesseth: Pursuant to a plan of liquidation of Assignor, Assignor hereby assigns to Assignee, its sole shareholder, all of its right, title and interest as tenant in and to the following lease [lease in Liber 13493 folio 429] . . . from July 19, 1979, for the rest of the term of the years mentioned in the lease . . . . "

1979 Cancellation of Lease 19 July, recorded 20 July; Instrument No. 23655
A declaration made by the Hay-Adams Hotel Association: "Whereas concurrently herewith declarant has acquired by conveyance from MIH Corporation . . . the landlord's interest in and to the following lease and premises covered hereby: Ground lease . . . dated June 1, 1973 and recorded . . . in Liber 13493 folio 429 . . . between Floyd E. Davis, Jr. [et al], trustees, for and on behalf of Mortgage Investors of Washington as lessor, and Hay-Adams Hotel, Inc., as lessee . . . and Whereas, concurrently herewith Declarant has acquired by assignment from Hay-Adams Hotel, Inc. . . . the tenant's interest in and to the lease, and Whereas Declarant now desires to cancel and terminate the lease, Now therefore Declarant states that the lease is hereby cancelled . . . effective immediately . . . . "

1979 Deed of Trust 19 July, recorded 20 July; Instrument No. 23654
Hay-Adams Hotel Associates, a limited partnership, Georges Mossé and Jeffrey I. Friedman, general partners, (Grantor) and National Savings and Trust (Trustee), for the benefit of American Security and Trust (Beneficiary).
Notes that Hay-Adams Hotel Associates is indebted to American Security and Trust in the sum of $10,500,000, grants both land and improvements, and spells out terms and conditions of Deed of Trust. Also states that "Premises shall at all times be owned by the Grantor" and notes that the lien of this Deed of Trust is a second lien on the premises subject to a prior recorded Deed of Trust made by MIH Corporation to National Savings and Trust in favor of Beneficiary securing the payment . . . of $2,000,000 in principal . . . (the "Senior Mortgage").

1983 Deed 13 June, recorded same day; Instrument No. 17474
Hay-Adams Hotel Associates to Hay-Adams Hotel Limited Partnership
Lots 10, 11 and 12 in Square 186, known for purposes of assessment and taxation as lot 809, Square 186. Cost given only as $10.

Selected Building Permits[19]

Owner: Harry Wardman (Wardman Construction Company)

1927 No. 5612, 3 January. Raze Hay-Adams houses and outbuildings. "Take down five brick buildings." 100% complete 2 March 1927.

1927 No. 6254, 15 February. Permit to build Architect: Mihran Mesrobian; builder: Wardman Construction Company; estimated cost: $900,000. Eight story brick, tile, stone and concrete hotel.

1927 No. 2954, 6 October. Two passenger and one service elevator. $19,500. Note: name of hotel given as "Carlton Chambers".

Owner: Washington Loan and Trust

1933 No. 162043, 18 April. Sign: "Hay-Adams", 8″ x 46″. Internally illuminated sign by Neon Displays, Inc.

1934 No. 171557, 22 May. Air conditioning: Class C refrigerating system, General Electric. $2900.

1934 No. 172416, 22 June. Air conditioning: Class E refrigerating system, Frigidaire. For dining room.

1935 No. 186560, 22 November. "Erect canvas canopy on parking—lettering on side valances not permitted." 14′-6″ over parking, 8′-0″ high to lowest part.

Owner: Hay-Adams Corporation/The Manger Corporation

1936 No. 196532, 21 October. "Conversion of housekeeping apartments on seven floors into single rooms, each with bath, two tiers, 34 rooms and baths, install." Designer, Frank B. Proctor. $15,000.

1937 No. 198967, 21 January. "Construct areaway entrance to basement, 6′-6″ x 20′-0″ Designer, Frank B. Proctor

1937 No. 199414, 10 February. "Build exterior stair and area to basement. Cut new door on exterior wall. Move certain plumbing fixtures and install new lavatories. Build new partitions.", Architect, J. H. deSibour $3000.

1937 No. 200004, 5 March. Air conditioning: install Class B refrigerating system, Carrier-Brunswick; $45,000.

1937 No. 200240, 12 March. Air conditioning: install Class C refrigerating system, Carrier-Brunswick; $5000.

1949 No. 317189, 18 April. "Steam clean and point up walls of building . . ."

1964 No. B114255, 22 May. Clean exterior by water blasting.

1964 No. B115890, 25 June. Remove existing wooden doors and bucks and rebuild according to D. C. Inspection Branch.

1964 No. B108170, 14 November. Replace wood partitions in basement with cement block.

1964 No. B108470, 22 November. Cement block walls, storage area.

1966 No. B149436, 17 October. Two Otis passenger elevators, front of building; $64,000.

1967 No. B159000, 10 July. Remove non-bearing walls and other work for new telephone room in basement.

1971 No. B302810, 6 July. Two fixtures at ground level to illuminate face of building.

Owner: Hay-Adams Hotel, Inc./Sheldon Magazine

1973 No. B218283, 10 July. Close door entrance and build partition to form bathroom, one to each floor.

Owner: Hay-Adams Hotel Associates/Georges Mossé

1980 No. B275698, 6 March. Remove portion of non-structural partitions and ceilings.

1980 No. B276742, 30 April. Construct steel stud non-bearing partitions and ceilings (location not stated).

1980 No. B277042, 15 May. Six awnings beyond building line.

Owner: Hay-Adams Limited Partnership/David H. Murdock

1983 No. B297207, 29 July. "Exploratory demolition prior to mechanical and electrical alteration and redecoration. No structural demolition, all interior." Architect: Leo A. Daly. $100,000.

1983 No. B313927, 20 October. Bathroom fixtures; $130,000.

1983 No. B313928, 20 October. New air conditioning system; $200,000.

1983 No. B389853, 20 October. Electrical remodeling: outlets, lights and service; $200,000.

1983 No. B298975, 21 November. Repair interior stair and doorway on H Street. Architect: Leo A. Daly.

1983 No. B298976, 21 November. Entrance canopy, attached to building.

1984 No. B299695, 26 January. Interior alterations, mechanical and electrical. Architect: Leo A. Daly. $650,000.

1984 No. B300321, 12 March. Signs, light pole, antique iron and aluminum lamps.

1985 No. B309476, 16 August. "Substantial rehabilitation. Changing first floor offices and guest rooms into small function rooms and a serving pantry." $400,000.

1986 No. B317120, 18 September. "Remove metal doors to grill restaurant and replace one set

[19] Beginning in 1949, all exterior changes to buildings on Lafayette Square, including the Hay-Adams Hotel, have been reviewed by the Commission of Fine Arts, under an amendment to the Shipstead-Luce Act of 1930.

of lead glass doors to swing into grill and close in other set.''

Architectural Drawings and Prints

Elevation drawing, Sixteenth Street facade: ink and wash on paper, signed and dated ''M. Mesrobian/Archt./August 28, 1926''. Mesrobian family collection.

Perspective drawing, Sixteenth and H Street facades: pencil on tracing paper, c. 1926; signed ''M. Mesrobian Archt.'' Mesrobian family collection.

Prints of Mesrobian's original ink on linen drawings of 1926 are on file at the Hay-Adams Hotel. They include elevations, floor plans, and other architectural and mechanical drawings.

Typical floor plan, 1937; drawn by F. B. Proctor, the designer for the conversion of the hotel from residential to transient use. A printed reproduction is on file at the Hay-Adams Hotel.

Photographs and Sketches

LC, Prints and Photographs Division, Horydczak Collection. Two exterior photographs showing Sixteenth Street and H Street facades, c. 1950; Nos. LC-H8-2596-1 and -2.

Photographs reproduced in:

ES, 2 May 1937. Photograph of lobby.

WP, 29 April 1979, C-1. Photograph of lobby before Mossé remodeling.

WP, *Washington Home Section*, 22 August 1985. Photographs of Presidential Suite, living room and bedroom. Illustrations for article by Kathleen Sterritt, ''Retailored Rooms: High Style Hotels with Personal Touches''.



The parish house while still maintained as a private home by Margaret Buckingham, c. 1940.

1525 H Street, N.W.
St. John's Church Parish House

This house is located on the north side of H Street in Square 200, lots 2 and 3, now taxed as part of lot 810. Built as a residence, it was converted to institutional use in 1948.

Previous Structures on the Site

The General Assessment Book for 1829–33 shows an improvement valued at $1400 on lot 3, belonging to George Hay.[1] The 1837 Tax Book, under Hay's name, notes that the structure has been "torn down"; presumably this was for the erection of the house now on the site.

History

In 1836, according to all secondary sources, Matthew St. Clair Clarke, former clerk of the House of Representatives, built his residence on the north side of Lafayette Square, facing the White House. It first appeared on the tax rolls in 1838, when its assessed value was given as $18,000, a large sum at the time. One of the more reliable chroniclers of early Washington history, Benjamin Ogle Tayloe, a resident of Lafayette

[1] This was most likely the George Hay who was for many years U. S. attorney and later judge of the U. S. Court for the Eastern District of Virginia. His wife was Eliza Monroe, daughter of President and Mrs. James Monroe. The Hayses lived at the White House during the Monroe administration.

General view with residence at far right, c. 1861, before addition of mansard roof.
St. John's Church collection



Square, gave the following account of the house and its builder; Tayloe was writing in 1872.

> At about the time Dr. Gunnell built his house [corner Madison Place and Pennsylvania Avenue] Matthew St Clair Clarke, Clerk of the House, built his magnificent mansion next to St. John's Church, now occupied by its present owner, Colonel Freeman, late of General Scott's staff. Independent of his good income from his clerkship, which he lost under the decree of Jacksonism, that none but those of the true faith, a few special favorites excepted, should hold any office under the Government or Congress, Mr. Clarke fancied himself worth at least $200,000. It was swept away by speculation about the time he was making large expenditures in building and furnishing his house. The white marble portico, never removed from the marble yard in Baltimore, was to have cost $5000. When Mr. Clarke's affairs were embarrassed, Mr. Gales' family occupied apartments in the house, and entertained handsomely. They lived afterwards in the same way in the Decatur house. Mr. Clarke's house was rented to Lord Ashburton, Sir Henry Bulwer, the British Minister, Mr. George Riggs, and Mr. Meredith, Secretary of the Treasury under General Taylor, until it passed into the possession of Colonel Freeman.[2]

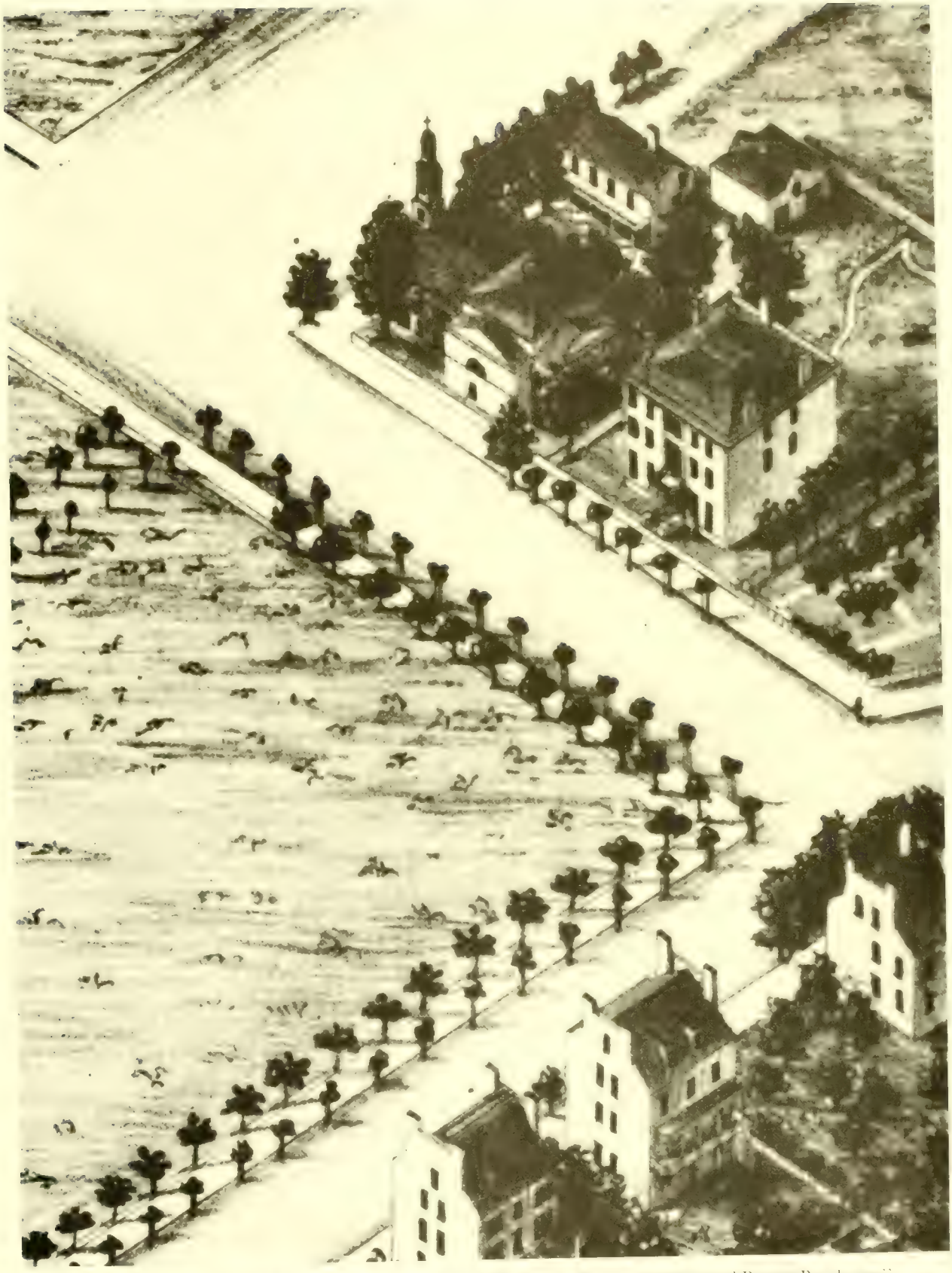
Mr. Tayloe simplified the succession of tenants and owners somewhat, but in any case, the house stayed in the Freeman family for nearly one hundred years, and its history during that period is not difficult to trace. Unfortunately, this is not true for its early years.

Matthew St. Clair Clarke built his house on lots 2 and 3 in Square 200. He did not acquire lot 2 until 1839, three years after the house was completed; the lot was purchased for $2424 from Thomas M. Newell, son of Rebecca Newell, then deceased, who had owned the unimproved lot since 1827. Clark had bought lot 3 in 1835 from Richard Smith and Tench Ringgold for $2000; they had been deeded the property in 1830 by George Hay, who had a house on it. The deed to Clarke has not been found but is referred to in later transactions. (See *Appendix, Chain of Title.*) A deed from 1839 also mentions that on some previous date Clarke had purchased lot 7 from John Barclay, and then made an exchange with

[2] Benjamin Ogle Tayloe, *In Memoriam*(Washington: privately printed, 1872), p. 179.



General view with residence at far right, 1978.



Detail from "Isometrical View of the President's House, the Surrounding Public Buildings and Private Residences" c. 1850. Note portico apparently removed by Walter in 1854.
Library of Congress Geography and Map Division

Daniel Haskell by which the latter received a 10 foot wide alley forming the southern boundary of lot 7 and Clarke got a part of Haskell's lot 6, which projected into lot 3 and had given Clarke's rear yard an irregular shape. The deeds from Barclay and Haskell to Clarke, and Clarke to Haskell, have not been found. Both lots 6 and 7 front on Sixteenth Street; lot 7 has traditionally been the site of a carriage house for 1525 H Street. In fact, a carriage house/garage existed on the property until the 1950s, when it was demolished for the present AFL-CIO headquarters building.

Before the house was completed, "Mr. Clarke's affairs were embarrassed", as Benjamin Ogle Tayloe so delicately phrased it, and he went deeply into debt to the Patriotic Bank. According to Tayloe and others, he rented out his house, at least parts of it, from time to time for most of the period of his ownership. City directories were published only twice during this period, in 1843 and 1846, and it has not been possible definitely to establish a progression of residents. The 1843 directory clearly indicates that Clarke was living at 1525 H Street: "north side of H St. north, between Vt. Ave. and 16th St. west, near center". In 1846 the location is less definite: "north side of Lafayette Sq. between 15th and 16th west".

Clarke's house was indeed a grand one, even without the marble portico, which was eventually installed at the entrance to the Enoch Pratt mansion in Baltimore, now the home of the Maryland Historical Society. By 1839 Clarke's financial situation was such that he deeded the house to the Patriotic Bank. Attached to the deed was a schedule of furniture and other items in the house; the following list, not all-inclusive, gives some idea of the richness of the furnishings:

> Three rosewood sofas, 3 mahogany sofas, rosewood centre table, mahogany centre table, 30 mahogany chairs, 6 rosewood chairs, 20 other chairs, 6 tabarets, piano and stool, chandeliers, girandoles, silver, china, 40 oil and other paintings, 4 secretaries, 3 mantel clocks, 6 sets mantel ornaments, 18 parlour and other carpets, 3000 books, 5 French bedsteads, 7 other bedsteads. (Liber WB77 folio 240)

The beauty of the house and its fine furnishings attracted a number of distinguished tenants, as documented through secondary sources. Journalist and editor Joseph Gales, Jr. seems to have been the first, followed by Britain's Lord Ashburton, sent to Washington in 1842 to negotiate with Daniel Webster the dispute over the northeast portion of the Canadian boundary; the negotiations produced the Webster-Ashburton treaty. Webster is said to have rented the house for Ashburton, paying $12,000 for a ten month period, with an additional $1000 to cover damages.[3] Ashburton, who was married to Philadelphian Anne Louise Bingham, daughter of Senator William Bingham, arrived in the Capital with "three secretaries, five servants, his own horses, carriages, and great quantities of luggage." (*ES*, 24 February 1924) During Ashburton's stay the house was the scene of frequent and elaborate entertaining—receptions, dinners and balls—with Webster reciprocating and the two men vying to see who could serve the finest food. Ashburton had brought a French chef as well as continental food and wine, while Webster concentrated on the best American food, personally selecting the finest delicacies from local markets.

Sometimes mentioned as a resident of 1525 H Street is John Nelson, attorney general under Tyler (1843–45), and it seems likely that he may have followed Ashburton. In 1846, British minister Richard Pakenham was listed in the city directory at "north side H, between 16th and Vt." Webster's correspondence documents that he rented his own house at 1611 H Street (one block west) to Pakenham in 1844, but it is possible that the minister had moved to 1525 H Street by 1846.[4] He left Washington in 1847, and the legation was in the hands of John Crampton as chargé d'affaires until the summer of 1849, when Sir Henry Bulwer-Lytton was appointed minister. It is not known if Crampton lived in the Clarke house, but it is generally thought that Bulwer did, although the only directory from the period (1850) lists him at the corner of Eighteenth and I Streets. Bulwer's nephew, Robert Edward Bulwer-Lytton, who used the nom de plume Owen Meredith, was long thought to have written his famous poem, "Lucille", at 1525 H Street, while living with his uncle; much later he said the story was incorrect and that he had written the poem about ten years after leaving Washington.

Benjamin Ogle Tayloe noted that William Morris Meredith, secretary of the treasury during Zachary Taylor's short administration (March 1849 – June 1850)was a resident, but this

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[3] Ben Perley-Poore, *Perley's Reminiscences of Sixty Years in the National Metropolis*, 2 vols. (Philadelphia: Hubbard-Brothers, 1886), 1:284.
[4] Walker Lewis, ed., *Speak for Yourself, Daniel: A Life of Webster in His Own Words* (Boston: Houghton, Mifflin Company, 1966), pp. 337–38. For a biography of Pakenham, see *SSA*, vol. 1, 1611 H Street.

was most likely not during his tenure as secretary since the house was presumably occupied by Bulwer at that time. The account previously referred to in the *Evening Star* places Meredith's residency after Ashburton and before Bulwer.

Another prominent figure entered the history of the Clarke house in July 1848—banker and philanthropist William Wilson Corcoran. At this time he was occupying a house one block to the east, on the north side of H Street between Vermont Avenue and Fifteenth Street, and looking for a permanent residence on Lafayette Square. Apparently he liked the Clarke house, then in the hands of the Patriotic Bank, and took a five year lease on it with an option to buy.[5] As it turned out, Corcoran moved to the Swann-Webster house at 1611 H Street on a rental basis and then bought it in March 1849. (See *SSA*, vol. 1.) When the British moved out of the Clarke house in 1851, Corcoran leased it to his business partner, Elisha Riggs, Jr., who was waiting for his new house on I Street to be completed. For a brief period, the Clarke house was also occupied by George Riggs, Jr., Elisha's half-brother.

In September 1852 Corcoran exercised his option and bought the Clarke house from the trustees of the Patriotic Bank for $22,000. Less than a year later, in June 1853, he sold it for $30,000 to Sarah H. Coleman, of the Coleman iron manufacturing family of Pennsylvania. In May 1854 Sarah Coleman deeded a half interest in the property to her sister Margaret, and Margaret's husband, Army colonel William G. Freeman. In 1863 Margaret Freeman bought the part of lot 6 that fronts on Sixteenth Street, the remaining part of lot 7 (10 feet on Sixteenth Street), and the rear part of lot 4, adjoining St. John's church on the north; these parcels were purchased in one transaction from William Hodge.

Both Sarah Coleman and the Freemans lived at 1525 H Street for the rest of their lives, spending summers in the Coleman family mansion at Cornwall, near Lebanon, Pennsylvania, the site of the Coleman iron furnaces. Soon after the Coleman/Freeman family purchased the house, they began extensive alterations. *The Daily Globe* (Washington, D. C.) for 5 October 1854 noted:

> AN ELEGANT RESIDENCE. Colonel Freeman, of the United States Army, bought last year the spacious mansion on Lafayette square, erected about twenty years ago by the late Matthew St. Clair Clarke, at a cost of $63,000. Colonel Freeman paid $24,000 for the property, and is now expending a large amount in its architectural improvement. The windows of the front have been encased in massive stone frames, of elegant workmanship. A coat of mastic has been applied to the house, and a heavy iron cornice, in the Italian style, substituted for the original wooden cornice. The yard in front has been enclosed with an iron fence, of a superb pattern, supported by stone columns of unique design and large dimensions. When the improvements are completed, Colonel Freeman will be the proprietor of one of the largest and most elegant mansions in the United States.

Although not mentioned, the architect for this work was Thomas U. Walter, then involved in the design and construction of the new Capitol dome and wings. A letter from Walter to John McAllister, dated 26 November 1860, and now in the collection of The Athenaeum, Philadelphia, lists his major works and includes "Col. Freeman's mansion, Washington, D.C." The appearance of the house before the Walter alterations is not clearly known, but it was probably red brick with white stone trim, similar to the

[5] Roland T. Carr, *32 President's Square: Part I of a Two-Part Narrative of The Riggs Bank and Its Founders* (Washington: Acropolis Books, Ltd., 1980), p. 131.



Family portrait, c. 1885, including Miss Isabel C. Freeman (seated), Mrs. William C. Freeman and her son, William C. Freeman, Jr.
Robert Powell collection

Pratt mansion in Baltimore, now adorned with the white marble portico intended for 1525 H Street. After Walter's work was completed, Colonel Freeman's mansion became a stuccoed Italianate palazzo. (See *Architecture.*) There are only two known photographs that show the house with Walter's alterations intact, and since St. John's Church is the prime subject matter in each, details on the house are hard to read; however, both photos show a low, hipped roof and lantern, now gone.

Colonel Freeman died in 1866. In 1877, either to make the house more fashionable or provide her family with more space, his widow added a huge mansard roof, giving the house an ungainly look. Interior changes had been made in 1854, and appear also to have been made in 1877, and possibly later; these are discussed in the *Architecture* section of this chapter.

Sarah Coleman never married. The Freemans had four children: Isabel C., Margaret C., William C., and Edward C. Freeman. Isabel and Margaret lived in the Washington house all their lives, and following the pattern of the preceding generation, Isabel did not marry and Margaret did. She married naval officer Benjamin Buckingham around 1895. Unfortunately, he died suddenly in 1906; there were no children. Isabel Freeman died in 1929, and Margaret Buckingham in 1946. In her will, Mrs. Buckingham left the Washington house to her nephew, William C. Freeman, a Philadelphia banker and at one time state senator. He sold it in 1947 to the American Federation of Labor, and it was converted to offices for the use of the federation's League for Political Education.

For nearly one hundred years the Clarke mansion had remained in the same family. The Colemans, Freemans, and Buckinghams lived quitely and were not, apparently, active in Washington society. On the other hand, there is no reason to believe they shunned normal social contact; in her old age, during World War II, Mrs. Buckingham even rented out rooms on the top floor of the house to naval officers passing through Washington on duty.[6] A disappointment to researchers is the absence of any interior photographs of the house during the Freeman/Buckingham years. Only a few snapshots, all exterior views, have been found.

After being sold to the AFL, the interiors of 1525 H Street changed substantially. A letter from the Whitty Construction Company to George Meany, dated 12 December 1947, lists the work to be done, including the removal of



Original gas fixture in southwest parlor, c. 1850.

all wallpaper and the laying of asphalt tile over most of the floors; only the dining room (now the library) escaped. Although the two parlor floors were originally to have been sanded and refinished, they, too, were covered with tile. This was removed when St. John's bought the house in 1954; however, the original floors were in such poor condition because of the mastic used to lay the tile that they were taken up and new oak floors laid. The chandeliers that once hung in the parlors, library and entrance hall were removed at some point; those now in place were gifts to St. John's, as were the oriental rugs and many of the other furnishings. One early chandelier remains: a magnificent gas fixture, probably made by Cornelius & Baker of Philadelphia, c. 1850; it hangs in the front room now used as the church office.[7] The other chandeliers still

[6] This was told to the writer by Douglas Sprunt, whose brother-in-law stayed at the Buckingham house under these circumstances.
[7] The chandelier has been identified by Denys Peter Myers, author of *Gas Lighting in America* (Washington: The Government Printing Office, 1978), p. 65, pl. 28.



Original gas fixture in second floor hall, c. 1885.

in the house appear to date from the 1870s up to around 1900.

One interesting conjecture about the early appearance of the house is that the walls of the entrance hall may have been covered with "Pompeiian" style frescoes, such as those recently uncovered at Ingleside, another Washington house designed by Walter in the early 1850s. A blurred photograph found in one of the scrapbooks kept by St. John's Church suggests this, but no one has been found who recalls what the entrance hall looked like when the church bought the house.

The transfer of 1525 H Street to St. John's came about through an exchange. The AFL,

The Buckingham carriage house (in foreground) separated the parish hall and rectory from St John's, c. 1900.
Cornwall Manor collection





A church function in the former Buckingham garden, 1954. Note the Italianate porch, removed around 1955.
St. Johns Church collection

wanting to build a headquarters building, was faced with an irregular piece of property, surrounding the church. Similarily, St. John's Sixteenth Street property was not contiguous; its church building was separated from the parish hall and rectory by the Buckingham stable and garden property. After a long period of discussion the church and the labor organization agreed to an exchange: St. John's would turn over to the AFL the lot on which the rectory and parish hall stood; in return, upon payment of the difference in value, it would receive the Buckingham residence, which it had long wanted for a parish house. The deed was executed in May 1954; the price was $300,000. Funds for the purchase came from the newly-available estate of Captain John Rufus Edie, United States Navy, which had been bequeathed in its entirety to St. John's. The rector of the church at the time was the Reverend C. Leslie Glenn.

Architect Horace Peaslee was commissioned to make more extensive changes to the house and design a connecting link between it and the church. This link removed a side entrance and porch on the west side. The servants' stair at the center of the house was taken out and an elevator installed. Early plans show living quarters on the fourth floor and Sunday School rooms on the third; this idea was abandoned and there are now Sunday School rooms on the fourth floor with the third devoted to office use and a nursery. The lovely verandah on the rear of the house was demolished when the AFL headquarters was built. Along the sidewalk in front, the stone and iron balustrade was removed and a hedge put in its place.

Minutes of the meetings of the church vestry in 1955 and 1956 show that there was some discussion about what color to paint the house. The contractor, Charles Tomkins, and others on the Building and Grounds Committee, at first favored "historic brown", presumably the color of the house when purchased. As time went on, more and more people favored a lighter color, a "warm grey", closer to the color of the church, which was also being renovated at the time. At

this writing, both the church and the parish house are painted pale yellow with white trim.

Architecture

Matthew St. Clair Clarke suffered financial ruin in the midst of building and furnishing his elegant mansion on Lafayette Square. Whatever the reasons for his sudden reversal of circumstances, they prevented him from completing one of the most important Greek Revival residences in the capital. Certainly, even in its altered state, the significance of the house itself is without question. Unfortunately, the structure was never finished as intended. The marble portico remained in Baltimore where it had been stored awaiting its need in Washington. With Clarke's ruin it was eventually purchased and attached to yet another Greek Revival house, thankfully also standing but in a more pristine condition. (See *History*).

Portico of Enoch Pratt house (Maryland Historical Society), Baltimore, 1982.





Doorway, front southeast parlor.

By 1854, the former Clarke mansion property had been extended, the house occupying a roughly L-shaped site, approximately two-thirds acre in extent, with a carriage house and entrance off Sixteenth Street. The house and grounds remained virtually intact until 1954. What might have been the outcome had the estate remained private for ten years longer?

As built the symmetrical five bay house rose three stories above a raised basement. It seems likely that the exterior was brick with marble trim. The cornice was wood and the low, pitched roof was most likely flanked by paired chimneys. (This is the appearance of the house illustrated in an isometric view of the area drawn c. 1850 in the Library of Congress collections.) Generally, the window sash were six-over-six lights except for the floor-length first story windows which were six-over-nine. Both inside and out the details were taken for the most part from Minard Lefever's *The Modern Builder's Guide* first published in 1833. In fact, the marble portico now attached

to the Enoch Pratt mansion in Baltimore is a direct translation of Plate 48 (Dover edition 1969) which shows the Ionic order, presumably from the Erectheum in Athens. Among others, Plate 60 from the same publication was used by Clarke for the main interiors, including the magnificently panelled doors and the Ionic order of entablatures and parlor columns. The latter, however, depart from the original Greek Revival ideal in that a smooth Roman shaft was substituted for the fluted. A further departure is the column base which, though Greek, rests directly on the floor rather than on an extension of the baseboard. This difference may have had more to do with achieving a proper height and proportion for the column in relation to the scale of the space than any deliberate attempt to depart from Lefever's guide. While the columns may not be a careful integration, the result is more powerful in effect than would have been supposed, especially as the column shafts are finished in a rich scagliola (again, Roman).

How much of the house is original to 1837 is not fully understood at this time, but awaits a more thorough investigation. In 1854, however, Thomas U. Walter transformed it into a somber Italianate palazzo. The brick exterior was covered in what was called mastic but in reality is a very fine grade of stucco scored to resemble cut stone. The windows and doorways were encased in sandstone, while balconies and balustrades were added to give extra richness and emphasis to the base of the building. Because of the Colemans' ironworks business and Walter's interest in iron construction the fact that he used iron for the balusters as well as the heavy new cornice at the top of the house seems reasonable. Apparently, to accommodate these changes Walter also altered the roof, raising the height of the building walls for the greatly enlarged cornice, and restructuring the original hipped design to provide an appropriate base for the enclosed "widows walk" or lantern which centered on the roof. However, such a structure gives rise to questions concerning the placement of the interior staircase. A lantern, if lantern it was, would have had only one purpose: to illuminate the stair. To do so, the location of the stair would logically be opposite of and on axis with the front entrance, or for all intents and purposes, at the center of the house. Instead the staircase occupies a lateral hall at the west side

General view with residence in back of the Jackson monument. Note low roof line and widows walk, c. 1861
Martin Luther King Library, Washingtoniana Division (copy of original in St. John's Church collection)



of the building. Was the lantern ornamental or was the staircase moved in the 1877 renovation?

The one story, Tuscan-columned wooden verandah which stretched across the rear of the house may have been added by Walter in 1854, though subsequent descriptions never mentioned it. The verandah gave access to the walled garden and the one-and-one-half story brick carriage house overlooking Sixteenth Street. In the garden, broad gravel paths between hedges united the grounds which were canopied by oak, sycamore, ash and spruce trees. The property was entirely enclosed by brick walls surmounted by lattice which together rose to a height of ten feet.

With the 1877 renovation came the disturbing addition of the fourth floor in the form of a mansard roof. Walter's mysterious lantern disappeared and the tall, heavy mansard took its place. Why the extra space was required is itself a mystery; there were often no more than two people occupying the house. Without doubt, however, the ultimate form of the residence took shape at this time and with minor alterations remained so until the property passed from private hands. By 1955, the verandah, garden, carriage house and property walls were destroyed and replaced by the American Federation of Labor building.

The Buckingham garden from drive looking southwest toward St. John's Church, c. 1920. Note church wing on far left which was removed around 1955.



While the importance of the house is undisputed, the alterations of 1854 and 1877 were not without fault. Walter's sandstone window architraves were designed as a simple trabeated system: post and lintel with sill. The openings are fully blocked casings. Their boldness, however, seems clumsy, almost rustic, in comparison to the richly embellished consoles supporting the pediments and cornices at the first and second stories. Then, too, Walter's roof cornice is a complete mistake, which may have had something to do with the use of iron rather than wood and the difference in form and character demanded by a material that is cast rather than carved. The projecting cornice consists of an exaggerated jigsaw-like bracket system, typical of smaller Victorian vernacular homes associated with bric-a-brac but at odds with the character of ornament used elsewhere on this house. The cornice has the added problem of crowding the third floor window lintels. If nothing else, the cornice is simply too heavy for the building. Unfortunately, the mansard roof only adds insult to injury. Built on top of a parapet wall, the new roof is higher than the equivalent heights of any of the floors below. This may be generally true of a mansard roof but, in combination with the elements forming the rest of this house, the effect is ponderous and overbearing.

Obviously, the two principal renovations also affected the interiors. Aside from the question posed by the main staircase, the various surface changes are easily recognizable. The front parlor received both a new mantel and ceiling fixture medallion from the 1854 remodeling. While the back parlor was given a matching mantel, the ceiling medallion was apparently installed in the 1877 work, the applied plaster and wood panel mouldings probably dating from the same period, although the style and character imply a later date. The present library, which in all likelihood had been the dining room, was heavily altered with the addition of bookcases, designed by

Horace Peaslee and installed in 1954. The front sitting room is so changed as to have lost much of its original character. It contains, however, one of the glories of the house: a superb converted gas chandelier from the 1850s.

The most important loss to the principal rooms were the celebrated parquet floors. In an attempt to modernize, the American Federation of Labor covered the parquet with linoleum glued down with a tar-based mastic. In later years, during a restoration attempt, the original flooring was found to be ruined; the projected cost prevented any possibility of duplication.

Since the purchase of the residence by neighboring St. John's Episcopal Church, the balustrade which flanked the terrace and sidewalk has been removed, relieving the building of its base and thereby reinforcing the overblown appearance of the roof. In addition, the entire exterior was painted. Generally, painting is a normal process for stucco and ironwork but totally disastrous when applied to sandstone such as used for the trimwork on this house. The paint acts as a vapor barrier, locking in moisture which freezes and expands in winter and greatly hastens the natural deterioration of stonework.

The house is one of a very slim handful of existing early nineteenth century mansions left to downtown Washington. Its historical and architectural importance, not to mention location, make it one of the great treasures of the city. It is astonishing that a proper architectural survey has never been made.

View from Lafayette Park with AFL-CIO building in background, 1987



Site

Orientation: the residence occupies a mid-block site facing south across H Street from Lafayette Park on a lot (much reduced from the original extent of the grounds) measuring 100′-0″ at the street by 84′-9″ deep.

Enclosures: the front of the property along H Street was originally protected by balustrades consisting of cast iron balusters and sandstone base and bolection rail (duplicated in the stoop and balcony railings of the house) which terminated at pedestals for lamp posts at either end of the existing entrance terrace. Tangent to the pedestals, the balustrades continued in a curve around the entrance terrace and connected with the entrance stoop newels. The balustrade was interrupted at the east end by sandstone octagonal piers which supported cast iron lattice and spear gates to the side yard. The balustrade, pedestals and the two piers have been removed. The sandstone base remains acting as a curb and the original cast iron lamp posts now rest on the pedestal bases. The posts, painted black, are stamped "G.R. Jackson Co.".

Paving: concrete public sidewalk. Elliptical sandstone terrace raised one riser above sidewalk. Pedestrian entrance from H Street to old garden on east widened to accommodate asphalt driveway for parking.

Outbuildings: destroyed.

Landscaping: original gardens destroyed. Clipped yews replace balustrades at street front. Southern magnolia anchors east corner of house front.



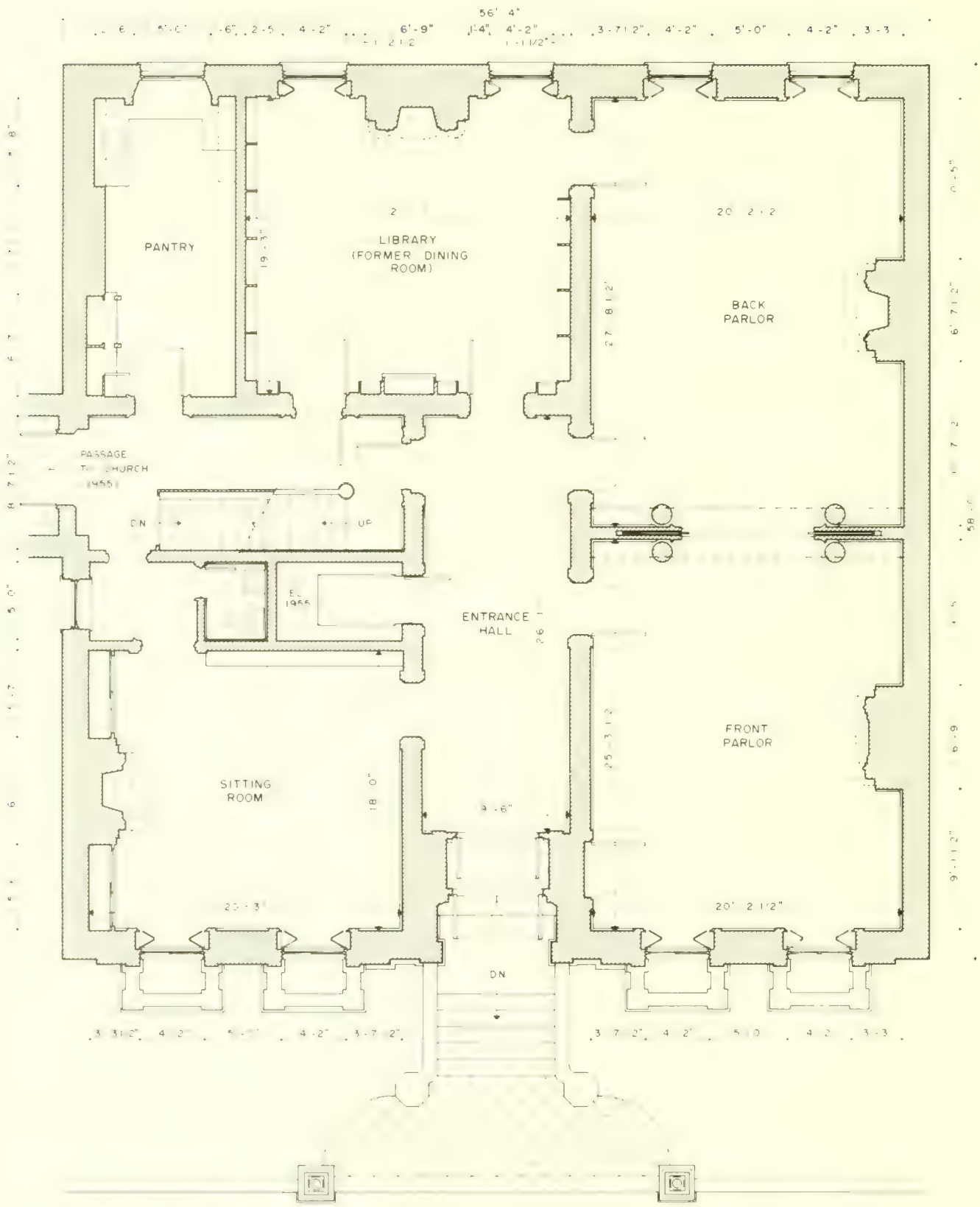
Detail of entrance door with original hardware from 1877 renovation.

Detail, H Street facade.



One of a pair of cast iron entrance lamps





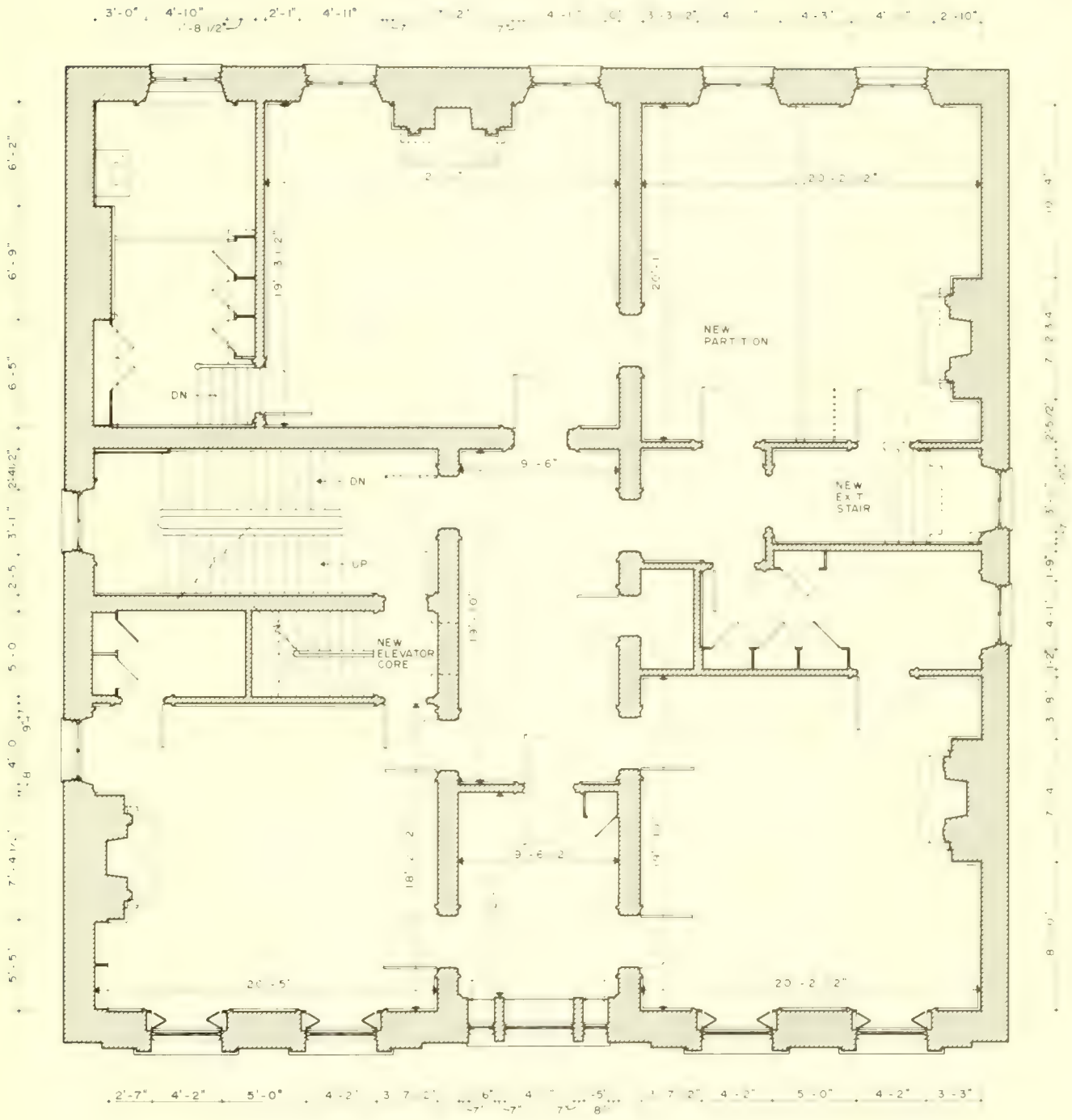
ST JOHN'S PARISH HOUSE
1525 H STREET, N.W.

BUILT 1836, ARCHITECT UNKNOWN
EXTENSIVELY REMODELED 1854
THOMAS U. WALTER
ENLARGED 1877
RENOVATED 1955

N

FIRST FLOOR PLAN
(AS EXISTING)

SCALE 1/4" = 1'-0"
JOSE M. MARTINEZ-CANINO
DEL 1988



ST. JOHN'S PARISH HOUSE
1525 H STREET, N.W.

N

SECOND FLOOR PLAN
FORMER BEDROOM LEVEL
(RECONSTRUCTED)

0 1 2 3 4 5

SCALE 1/4" = 1'-0"
JOSE M MARTINEZ-CANINO
DEL 1988

Exterior

Dimensions: the plan of this five bay, three-and-one-half story residence is nearly a square, measuring 56′-4″ wide by 58′-0″ deep and, according to the District of columbia surveyor's office, rising approximately 65′-0″ to its roof ridge.

Foundations: brick, with more recent concrete flooring in basement.

Structure: brick bearing walls; wood rafter and beam, flooring and roof.

Walls: original surface brick covered over in sandstone ashlar and, still later, painted.

Cornice: iron. Applied panel mouldings between console brackets supporting projecting eaves of roof.

Roof: slate-covered mansard with wood and copper ridging.

Chimneys: brick; recessed panels.

Windows: raised basement has openings set between console supports of first floor balconies and protected by decorative cast iron lyre grilles. First story, double-hung, floor-length openings set in chamfered stone architrave as ground for fishscale and acanthus leaf consoles which support pediments. Second story double-hung openings have bracket-supported sills for plain architrave as ground for fishscale and acanthus leaf consoles (smaller scale than at first floor) which support projecting cornice. Third story double-hung openings have simple trabeated surrounds with sill brackets and cornice lintels. Double-hung dormer openings are set in crossette architraves with flaired bases and pedimented caps. Central bays of second and third story openings are tripartite, having sidelights and, at the lower floor, a centered pediment.

Stoop: sandstone. Rising from sandstone terrace at sidewalk are six risers to entrance stoop. Risers and stoop support cast iron balusters for bolection railings which terminate in octagonal sandstone newels.

Doorway: double doors set in chamfered stone architrave as ground for fishscale and acanthus leaf consoles which support pediment. Both street and vestibule doors have been reversed to open out, elaborately carved public sides facing in. Doors have intricate brass escutcheon plates with (originally) faceted, intricately cast door knobs. Side walls of vestibule are plywood, stained to match original hardwood.

Balconies: first story individual window balconies, supported on sandstone consoles and rosette scrolls, have cast iron urn balusters between panelled sandstone pedestals for bolection railing. (While railing is also sandstone, several pedestals have been replaced by cast stone copies.)

Interior

Entrance Hall: painted beige and white.

Width: 9′-6″

Depth: 26′-11″



Main stair.

Height: 14′-9″

Flooring: linoleum (original wood pattern unknown).

Baseboard: 1′-2″ high; 1″ shoe moulding, 7½″ fascia board, 5½″ crown with bolection and torus mouldings.

Walls: plaster.

Cornice: egg and dart, corona, dentils and cyma.

Ceiling: plaster.

Doorways: 8′-5″ high cherry wood doors (removed to sitting room) with crotch mahogany raised panels. Trabeated surrounds include panelled pilasters on plinths with Tuscan capitals supporting plain frieze with talon cyma and corona cornice. Vestibule door: 8′-5″ high; oak, panelled and carved double door with frosted glass. 11′-5″ high transom light. Flanking pilasters on plinths terminate in consoles which support corona and bolection cornice.

Lighting: 20th century six-light, psuedo-gas chandelier; brass, crystal pendants and frosted globes.

Stair: (located in side hall) there are fifteen, 6¾″ risers to the mezzanine landing, with a switchback of thirteen additional risers to the second



Southwest sitting room.

floor. The oak stair has a recess-panelled carriage and scrolled jigsaw stringer painted white, risers, newel and balusters painted brown, handrail clear-varnished, and stair treads covered in linoleum with metal nosing.

Sitting Room: (southwest room) painted grey and white.

Width: 18′-0″
Depth: 18′-8″
Height: 14′-9″

Flooring: carpeted.

Baseboard: 1′-1½″ high; (shoe moulding removed), 8″ fascia board, 5½″ crown with bolection and torus mouldings.

Walls: plaster. Built-in oak bookcase, 5′-6″ high, consists of baseboard (without decorative crown), adjustable shelving, and scotia cornice for counter shelf.

Entablature: architrave removed; plain frieze reduced in height; astragal with tulip and dart, corona with egg and dart cyma cornice.

Ceiling: plaster with cast iron acanthus leaf and floral spray chandelier medallion.

Doorways: doors removed. Trabeated 8′-5″ high openings include panelled pilasters on plinths with Tuscan capitals supporting plain frieze with talon cyma and corona cornice.

Windows: 11′-5½″ high, floor length with concealed shutters in splayed jamb flanked by panelled pilasters on plinths with Tuscan capitals which support a newly built-up section of wall that

View of front parlor from back parlor



replaces window cornice and architrave of room entablature.

Lighting: chandelier approximately 4′-0″ in diameter. Eight-light, converted gas, bronze and vermeil, in late Gothic rinceau style featuring trio of Neoclassical goddesses.

Chimney: breaks forward 1′-10½″.

Hearth: 5′-4″ wide by 1′-0″ deep; white tile.

Firebox: 2′-7″ wide by 1′-4″ deep by 2′-7″ high; cast iron floral lattice.

Mantel: pink-veined tan marble; semicircular-headed opening with acanthus leaf scrolled keystone flanked by spandrel panels and capped by shelf 6′-1½″ wide by 11″ deep by 3′-11½″ high.

Front Parlor: (southeast room) walls painted cream, dado, chimney wall and decorative elements painted beige, architrave fascia, cornice and column capitals painted white.

Width: 25′-3½″

Depth: 20′-2½″

Height: 14′-9″

Flooring: oak; common (not original).

Baseboard: 1′-2″ high; 2″ shoe moulding, 6½″ fascia board, 5½″ crown with bolection and torus mouldings.

Chair rail: 2′-10″ high; cavetto and cyma.

Walls: plaster. Ionic columns with tan scagliola marble shafts support entablature beam for second floor bearing walls and flank pocket doors connecting front and back parlors. Inverted consoles support "ends" of beam.

Entablature: triple fascia with tulip and dart cyma architrave; plain frieze; astragal with tulip and dart, corona with egg and dart cyma cornice.

Ceiling: plaster with applied and run-mouldings for chandelier medallion.

Doorways: 8′-5″ high cherry wood doors with crotch mahogany raised panels. Trabeated surrounds include panelled pilasters on plinths with Tuscan capitals supporting plain frieze with talon cyma and corona cornice.

Windows: 11′-5½″ high, floor length with concealed shutters in splayed jamb flanked by panelled pilasters on plinths with Tuscan capitals which support room entablature.

Lighting: 20th century ten-light, crystal cascade chandelier.

Chimney: breaks forward 1′-9″.

Hearth: 1′-8″ deep by 5′-5½″ long; beige marble panels in tan border.

Firebox: (at one time supplied with gas) closed with panel painted to simulate marble.

Mantel: beige marble; semicircular-headed cable surround with floral keystone and spandrels below shelf 6′-4″ wide by 1′-1″ deep by 4′-0″ high.



Ionic column in front parlor



Front parlor mantel.



Back parlor detail.

Beam console in front parlor.



Back Parlor: (northeast room) walls painted cream, dado, chimney wall and decorative elements painted beige, architrave fascia, cornice and column capitals painted white.

Width: 27′–8″
Depth: 20′–2½″
Height: 14′–9″

Flooring: oak; common (not original).
Baseboard: 1′–2″ high; 2″ shoe moulding, 6½″ fascia board, 5½″ crown with bolection and torus mouldings.
Dado: applied wood moulding for flush panels.
Chair rail: 2′–10″ high; cavetto and cyma.
Walls: plaster with applied wood and plaster mouldings in talon cyma, wood frames. Larger panels have wood, bundled reed and plaster rosette mouldings; smaller panels have plaster rinceau (originally gold-leafed). Ionic columns with painted faux marble shafts (originally scagliola) support entablature beams and flank pocket doors connecting front and back parlors. Inverted consoles replaced by soffit rosette at beam ''ends'' to accommodate addition of decorative wall panels.
Entablature: triple fascia with tulip and dart cyma architrave; plain frieze; astragal with tulip and dart, corona with egg and dart cyma cornice.
Ceiling: plaster with applied and run-plaster chandelier medallion.
Doorways: 8′–5″ high cherry wood doors with crotch mahogany raised panels. Trabeated surrounds



View of back parlor from front parlor

include panelled pilasters on plinths with Tuscan capitals supporting plain frieze with talon cyma and corona cornice.

Windows: 11′-5½″ high, floor length with concealed shutters in splayed jamb flanked by panelled pilasters on plinths with Tuscan capitals which support room entablature.

Lighting: 20th century ten-light, crystal cascade chandelier.

Chimney: breaks forward 1′-9″.

Hearth: 1′-8″ deep by 5′-4½″ long; beige marble panels in tan border.

Firebox: 2′-3″ wide by 1′-4″ deep by 2′-6″ high; cast iron fleur-de-lis pattern.

Mantel: beige marble; semicircular-headed cable surround with floral keystone and spandrels below shelf 6′-3″ wide by 1′-1″ deep by 4′-0″ high.



Front parlor ceiling medallion.

Back parlor mantel.





Library (former dining room)

Library ceiling medallion.



Library: (northwest room) painted beige and white.

Width: 21′-1″
Depth: 19′-2″
Height: 14′-9″

Flooring: oak; common with cherry wood fret-work border.
Baseboard: 1′-2″ high; 2″ shoe moulding, 6½″ fascia board, 5½″ crown with bolection and torus mouldings.
Chair rail: 2′-10″ high; cavetto and cyma.
Walls: plaster. Built-in oak bookcases, 8′-10¼″ high, consist of baseboard (without decorative crown), adjustable shelving, and scotia cornice at height of doorway capitals.
Entablature: triple fascia with tulip and dart cyma architrave; plain frieze; astragal with tulip and dart, corona with egg and dart cyma cornice.
Ceiling: plaster with applied plaster swag chandelier medallion.
Doorways: set in raised panel jambs (1′-2″ deep), 8′-5″ high cherry wood doors with crotch mahogany raised panels. Trabeated surrounds include panelled pilasters on plinths with Tuscan capitals supporting plain frieze with talon cyma and corona cornice.
Windows: 11′-5½″ high, floor length with concealed shutters in splayed jamb flanked by panelled pilasters on plinths with Tuscan capitals which support room entablature.
Lighting: 20th century six-light, globe and crystal pendant chandelier.
Chimney: breaks forward 1′-6″.
Hearth: 5′-4″ wide by 1′-4″ deep; cream marble.
Firebox: 2′-8″ wide by 1′-2″ deep by 2′-7″ high; cast iron rosette and lattice.
Mantel: semicircular-headed opening having acanthus leaf scrolled keystone flanked by spandrel panels and capped by shelf 6′-2″ wide by 1′-3½″ deep by 3′-11½″ high.

Second Floor Bedroom: (northwest conference room) painted beige with white trim.

Width: 21′-1½″
Depth: 19′-3½″
Height: 12′-0″

Flooring: linoleum.
Baseboard: 11½″ high; fascia with bolection cap.
Walls: plaster. Cornice beading at projecting chimney wall.
Cornice: fascia and bead, cavetto and bolection.
Ceiling: plaster with run-plaster Adamesque chandelier medallion.
Doorways: 7′-9½″ high; raised panel doors (metal fire door replaces original to hall). Fascia and ovolo architraves.
Windows: set in splayed alcoves 11″ deep and having fascia and ovolo architraves.
Lighting: late 19th century ten-light, two-tiered, con-



Second floor northwest bedroom

verted gas, brass chandelier in Neoclassical motif of swags and floral bindings.

Chimney: breaks forward 1′-5″.

Hearth: 5′-9″ wide by 2′-0″ deep; pastel tiles (painted black) in wood surround.

Firebox: 2′-3½″ wide by 1′-3″ deep by 2′-5″ high; cast iron scroll pattern.

Surround: pastel tiles (painted black).

Mantel: cream and tan-veined black marble; Ionic pilasters support plain frieze and bolection moulding for shelf 6′-4″ wide by 11″ deep by 4′-4″ high.

Mantel, second floor northwest bedroom.



Biographies

Architect

THOMAS U. WALTER (1804–1887), the architect for the extensive 1850s remodeling of 1525 H Street, was born into a family of brick and stone masons in Philadelphia. His grandfather, Frederick Jacob Walter, had been apprenticed to a bricklayer soon after his arrival in Philadelphia as an orphan from Germany. Three of Frederick's sons followed their father's trade. One was Joseph Saunders Walter, who married Deborah Wood of Philadelphia, and whose first child was Thomas Ustick Walter, named after the Baptist minister who had baptized his parents.

Young Thomas was in time apprenticed to his father and then studied architectural drawing in the office of William Strickland, followed by more formal work at the School of Mechanic Arts in the Franklin Institute (1824). He studied subjects essential to the practice of architecture, which he had by this time determined was to be his profession: mathematics, physics, architectural theory, and construction, as well as landscape painting. Walter became a master bricklayer in 1825 and joined his father in business. In 1828 he returned to Strickland's office for another two years and then opened his own practice.

In the meantime Walter had married Mary Ann Elizabeth Hancocks of Philadelphia, built his own house, and become active in the Bricklayers' Company of the City and County of Philadelphia. He continued his interest in the Franklin Institute, becoming a member in 1829 and later giving lectures on architecture, leading to his designation as professor of architecture in 1841. He became a member of the board of managers of the Institute and later (1846) its chairman. Also of interest are his efforts in this early period of his career to organize a professional association of architects. He proposed an "American Institute of Architects", later changed to "Institution", in 1836, and a preliminary meeting was held in New York in that year followed by an organizational meeting at the Academy of Fine Arts in Philadelphia in 1837. There were not enough architects—especially interested architects—to keep the organization going, however, and it was short-lived. The present American Institute of Architects was not formed until 1857.

Walter's first major commission was the Pennsylvania county prison, Moyamensing (1831–35). It was built in the "castellated" style with battlements and turrets, but typical of Walter, considerable attention was also paid to the practical aspects of the structure—heating, ventilating and plumbing. Moyamensing was followed closely in time by a building in the purest Greek Revival style, Girard College (1833–48), still existing and undoubtedly the most well-known of Walter's early works; it established his reputation as an architect. Walter's biographer, Robert Ennis, notes that the main building was inspired by the Madeleine in Paris, not yet completed, although the Corinthian peristyle was based on Stuart and Revett's measured drawings of the Choragic Monument of Lysicrates in Athens.[8] In preparing his designs Walter came into contact with Nicholas Biddle, chairman of the board of the college. Biddle, a sophisticated, well-educated man with a great enthusiasm for Greek architecture, had a strong influence on the archeological details of the design, on Walter personally, and on his perception of the art of architecture. Walter later designed an extension to Andalusia, Biddle's country seat.

During the 1830s Walter was collecting books on ancient and contemporary European architecture. In 1838 he was able to travel in Europe, an important part of his architectural education. The building committee of Girard College sent him to England, Ireland, France and Italy to study the plans, structural details and mechanical equipment of major buildings, particularly schools. When he returned he wrote a long report on what he had seen and made suggestions which were followed in the construction and fitting out of the college buildings.

As the 1840s opened Walter's future seemed assured. His hard work and considerable ability, as well as his social and professional connections, had brought him well over one hundred commissions, encompassing buildings of every type. He was widely respected, active in several professional societies, and in the Baptist church. In 1841, however, a local depression, the result of the closing of the United States Bank, brought him to financial ruin, and he was forced to sell his fine house and most of his architectural library. A commission to build a breakwater in Venezuela brought him some hope, but while he was working there, his eldest son, who was assisting him, died of what was most likely typhoid fever. Walter was able to revive his practice upon his return to Philadelphia, but suffered another

[8] Robert B. Ennis, "Thomas U. Walter", in Adolf K. Placzek ed., *The Macmillan Encyclopedia of Architects*, 4 vols. (New York: The Free Press, a division of MacMillan Publishing Company, Inc., 1982), 4:366. Mr. Ennis is preparing a book on Walter's life and work.

personal tragedy when his wife died in childbirth in 1847. He was married again, in 1848, to Amanda Gardiner, whom he had met while teaching Sunday School at his church. Walter had a large family: eleven children by his first wife and two by his second.

By the late 1840s Walter's style was changing. The enthusiasm for the Greek Revival had waned, and the popularity of Downing and the picturesque movement shows in the growing number of Italianate and Gothic designs that came from his office. In Washington, the Italianate style can be seen at Ingleside, General Hiram Walbridge's villa in Mount Pleasant (1851), and the Gothic style in the main building of Saint Elizabeth's Hospital (1852). Walter's classical mode progressed from Greek to Renaissance Revival; examples are the courthouses at West Chester and Reading, Pennsylvania, dating from the late 1840s.

Walter also became interested at this time in the use of cast iron, which would find expression in his work on the United States Capitol extension. Two publications, written in collaboration with John Jay Smith, date from 1846: *Guide to Workers in Metal and Stone*, and *Two Hundred Designs for Cottages and Villas*.

Walter had become involved with the federal building program in Washington as early as 1838, when he was asked by a Congressional committee to examine the new Treasury building and report on its siting, style, plan and structural stability. He acknowledged that the request put him in a delicate position in regard to the architect, Robert Mills, but went ahead and made his report, which was highly critical on all counts, going so far as to suggest demolition. He was also asked to comment on the Patent Office, which received somewhat kinder treatment. One of his recommendations was that something more durable and beautiful than the favored Aquia Creek sandstone should be used for future government buildings; another was that Lafayette Square should become a center for government offices.

When a competition was announced in 1850 for the extension of the Capitol building, Walter submitted an entry. Four designs were chosen, and in 1851 President Fillmore selected Walter's, after rejecting a compromise design prepared by Robert Mills. The long and complicated history of the competition and the construction of the new wings and dome will not be discussed here. It will be noted only that there were numerous personality conflicts and questions of authority and that, in 1865, Walter chose to resign. He was succeeded as architect of the capitol by Edward Clark, whom he had brought from Philadelphia to work with him.

The Capitol extension project was the culmination of a distinguished career, but it was not the only federal building in which Walter had a hand. While working on the Capitol he also designed and/or constructed additions to the Treasury, Patent Office and Post Office (later Tariff Commission) as well as designing the main building for Saint Elizabeth's Hospital. Outside the Capital he designed marine barracks in Brooklyn and Pensacola. Ingleside and the Freeman mansion are examples of residential work in Washington during this period, and in Ellicott City, Maryland, Walter designed Glenelg, another Italianate villa.

Although Walter retired in 1865, financial difficulties dictated his return to work and, again, he was forced to sell his house. He entered several competitions, including that for the Library of Congress, but was not successful and had to resort to what was essentially drafting work for a Philadelphia firm. One of the few major works completed after his retirement was the Eutaw Place Baptist Church in Baltimore (1868). This he did free of charge, and he was never able to collect on any of his claims submitted for government work done while he was in Washington, other than the Capitol extension. His prestige remained, however, and he served as a judge in both the Philadelphia City Hall and Centennial Exposition competitions. He was appointed supervisor of construction for the City Hall under the architect, John MacArthur, and so was responsible for much of the detail of the building, although his obituaries in local papers gave his position as draftsman.

When his architectural activity slowed down, Walter directed his energies towards a cause first pursued in his youth: architectural professionalism and the development of the American Institute of Architects. His work at Washington had further convinced him of the need to establish architecture as a respected profession, and he worked tirelessly towards this end. He was instrumental in the founding of the Philadelphia chapter of the AIA and was president of the national organization from 1876 until his death

Walter's contribution to American architecture was significant, whether one considers style, structure, technology or service to his profession. Robert Ennis notes that his design for the Capitol extension "set the image and iconography

of the American government building for a century to come and provided much needed impetus to the development of American architectural technology.''[9] For this work alone Walter would find a secure niche in the history of American architecture. When the entire body of his work is considered, he must be placed near the top in any list of pre-eminent nineteenth century American architects.

Sources not footnoted: *DAB*, *WWA*; William Sener Rusk, ''Thomas U. Walter and His Works'', *Americana*, vol. 33, no. 2 (April 1939).

Owners and Tenants

Matthew St. Clair Clarke (?–1852) was born in Pennsylvania but ''removed to Washington City at an early day''.[10] An inquiry to the Historical Society of Pennsylvania produced no information on Clarke, and nothing is known of his parents or his early years. The possibility exists that he was related to— perhaps the grandson of—Pennsylvanian Arthur St. Clair, who was a general during the Revolution, president of the Continental Congress, and governor of the Northwest Territory. Clarke seems to have been educated in the law; a letter of recommendation, written when he was applying for reinstatement to a post in the treasury department, refers to him as a lawyer.[11] Apparently his political connections were good, since he was appointed clerk of the House of Representatives in December 1822 and served until December 1833, when his unpopularity with the Jackson administration prevented his reelection. He served again as clerk in the 27th Congress, from May 1841 to December 1843, during the Tyler administration.

In 1833 Clarke joined with Peter Force to begin publication of the *American Archives*, a documentary history of the government, including state papers, official correspondence, and proceedings of the Congress, beginning with the Revolution. He was associated with Force until 1842. Another activity that interested him at this time was the Washington Monument Society; he was named to the board of managers when the society was founded in 1833. Clarke's interest in politics and government extended also to local affairs; he was a common councilman for Washington's third ward for the year ending June 1835.

Matthew St. Clair Clarke was apparently a man of considerable wealth when he began building his mansion on Lafayette Square in 1836. Before the house was finished, however, he had lost his fortune in speculation of some kind; the details of how he acquired his wealth and how he lost it are obscure. One misfortune followed another. When he was not reappointed as clerk of the House in 1843, he succeeded in getting an appointment as sixth auditor of the Treasury (for the Post Office), only to be removed for an unknown reason in 1845. The only light shed on this situation comes from another of the letters of recommendation in the treasury files at National Archives. It says, in part:

> . . . Circumstances make some public office almost indispensable to him. He has surrendered all his own means which were large to meet engagements and responsibilities in many of which he was involved by others and withholding no sacrifice which integrity and honor demanded.
>
> He has been a victim of proscription having been ejected from office as is generally understood through the instrumentality of a subordinate who aspired to his position, and who was not particularly scrupulous in the means by which his selfish purposes were to be accomplished.
>
> For his fitness for the office from which he was thus removed and to which he solicits restoration Mr. Clarke cannot only appeal to the testimony of respected friends who like myself have known him intimately for more than a quarter of a century, but to the records of his official conduct. After about seventeen years service as Clerk of the House of Representatives he furnished the first instance in which anyone holding that office within a few hours settled his entire account . . . As a man of business his competency and integrity are beyond question.
>
> In addition I would take the liberty of remarking that Mr. Clarke enjoys the personal friendship of a large number of the most respectable individuals throughout the Union. . . . (Richard Coxe to Meredith, 12 March 1849)

Clarke himself wrote several letters asking for reinstatement to his auditor's position. In one, written to William Meredith on 13 March 1849, he expressed his ''surprise and mortification'' that rumors had been circulated regarding his ''habit of intemperance in drinking''. He recalled that this allegation had been put down several times before, and to substantiate his denial of any such indiscretion, he listed the names of a number of prominent friends who would testify to his sobriety. These included W. W. Corcoran, George W. Riggs, Benjamin Ogle Tayloe, Commodore Morris and Commodore Warrington, whom he notes are ''all near neighbors'', as well

[9] Ibid., p. 369.

[10] Charles Lanham, *Biographical Annals of the Civil Government of the United States During Its First Century* (1876; reprint ed., Detroit: Gale Research Company, 1976), p. 82. This work is the major source of information on Clarke.

[11] James Dunlop to Secretary of the Treasury James Meredith, 18 Nov. 1849; NA, Judicial, Fiscal, and Social Branch, RG 56, applications for appointments as heads of Treasury offices, 1830-1910. Filed under Matthew St. Clair Clarke.



c. 1950.
Martin Luther King Library, Washingtoniana Division

as Joseph Gales, "who has rented part of my house for several winters".

Records do not show that Clarke was reinstated to any position in the treasury. The last letter in the file, dated 5 August 1850, was written by Clarke to Thomas Corwin, then secretary. It is a sad letter, and it appears to have been unproductive. He wrote:

> I most respectfully take the liberty to ask from the Secretary any appointment to office, in any department subject to his control.
>
> My wants, which are very pressing, are not very great, and my aspirations are tamed down to seek some employment where I might be useful, and thus "earn my daily bread" by my daily toil.
>
> Believing that my public services, for more than a quarter of a Century, are a better commendation than scores of letters which I could inflict upon the Secretary, I thus make known my wishes.

According to a note pencilled in the 1851 tax book, Clarke died in August 1852. A search of local papers for that month has not disclosed an obituary or notice of death. He left no will, and letters of administration for his estate were not filed until 1864. The estate was still not settled in 1866, when the administrator, John C. Clarke, received three court summonses requesting immediate settlement of the account.

Clarke's wife, Anna, died in 1849, according to the local *Intelligencer* (4 September). They had at least one child, a daughter, Ellen Marion, who married Richard Somers Smith of Philadelphia in 1837. (*Intelligencer*, 4 February).

Sources not footnoted or mentioned in text: Wilhelmus B. Bryan, *A History of the National Capital from Its Foundation through the Period of the Organic Act*, 2 vols. (New York: The Macmillan Company, 1916), vol. 2 (1815–78), pp. 245n, 252; *CHS Records*, vol. 25 (1923), p. 116; vol. 42–43 (1942), pp. 48, 51.

Joseph Gales, Jr. (1786–1860) was born in Eckington, England. His father was a journalist and reformer who fled England for political reasons in 1795 and brought his family to Philadelphia. A few years later he was persuaded to establish a newspaper in Raleigh, North Carolina, and it was here that young Joseph spent his boyhood. He was taught by his mother, Winifred Marshall Gales, a novelist and student of the classics, until he was fourteen; then he entered a private school and later attended the University of North Carolina. His father taught him the printer's trade and, to improve his skill as a reporter, sent him to Philadelphia and Washington.

Arriving in the Capital in 1807, Gales reported on Congressional proceedings for Samuel Harrison Smith, editor of the tri-weekly *National Intelligencer*. Smith made him a partner in 1809, and in 1810 Gales became sole proprietor. He continued his Congressional reporting, and from 1807 to 1820 was, in fact, the only journalist covering the proceedings of the Senate. In 1812 Gales took into partnership his brother-in-law, William W. Seaton, and the *Intelligencer* became a daily paper. During the War of 1812 Gales proclaimed his loyalty to his adopted country by enlisting in an infantry company that fought the British in the Washington area; even though on active duty he kept up the publication of his paper, ceasing only when his library and equipment were destroyed during the invasion of the Capital.

Gales's greatest contribution was the preservation of the proceedings of Congress during the years prior to their regular publication in the *Congressional Globe* (1834). In addition to the reporting that appeared in the *Intelligencer*, Gales and Seaton published the *Register of Debates in Congress* (twenty-nine volumes), the *Annals of Congress*, forty-two volumes covering the years 1789–1824, and thirty-six volumes of *American State Papers*.

In politics Gales was a strong supporter of the Jefferson/Madison tradition. The *Dictionary of American Biography* notes that "he did not believe in government by the masses and considered the election of Andrew Jackson a national calamity." He participated in local politics and was mayor of Washington from 1827 to 1830. Like his father he was active in the American Colonization Society, supporting emancipation of Negroes as well as resettlement in Africa. Both men were also active in the Unitarian Church; they were original members of that sect's first organization in Washington, in 1821.

Joseph Gales married Sarah Juliana Maria Lee, niece of "Light-Horse Harry", in 1813. In 1830 they built a country mansion in northeast Washington, at Second and T Streets, called Eckington, after Gales's birthplace in England, where they entertained many prominent Americans and distinguished foreign guests. Joseph Gales died at Eckington at the age of seventy-five. The house was demolished in the late 1920's for an apartment house.

Source: *DAB*

Alexander Baring, Lord Ashburton (1774–1848) was the second son of Sir Francis Baring, head of the great banking house of that name, and from early life was trained in the field of finance. As his father's firm had numerous American connections, young Baring was sent frequently to this country on business. His ties were further strengthened when he married Anne

Louisa Bingham of Philadelphia, daughter of Senator William Bingham, in 1798.

Upon the death of his father in 1810, Alexander Baring became head of the banking house; he also took an increasingly active part in House of Commons debates on commercial affairs. He represented four constituencies over the period 1806–1835, eventually acquiring full possession of two of them. Firmly opposed, in his early years, to any trade restrictions between countries, he was particularly offended by the English hostility toward commerce with the United States.

Baring was made president of the board of trade and master of the mint during Sir Robert Peel's first administration (1834). He was raised to the peerage in 1835 as Baron Ashburton. When a dispute arose over the boundary between the United States and Canada, specifically Maine and New Brunswick, Lord Ashburton was sent to negotiate with Secretary of State Daniel Webster; it was at this time (1842) that he lived at 1525 H Street. The dispute was successfully resolved by the agreement known as the Webster-Ashburton Treaty.

Lord Ashburton was also a patron of the arts and had a fine collection of paintings; he was a trustee of both the British Museum and the National Gallery. He had five sons and four daughters; his grandson, the Marquis of Bath, had his seat at Longleat, the great Elizabethan country house, and it was here that Lord Ashburton died, in 1848.

Source: Sir Leslie Stephen and Sir Sidney Lee, eds., *The Dictionary of National Biography*, 22 vols. (Oxford: The Oxford University Press, 1917; reprint ed. 1960), 1:1110.

John Nelson (1791–1860) was the son of Roger Nelson, congressman and justice of the Supreme Court. He was born in Frederick, Maryland, graduated from William and Mary College, studied law and practiced in Frederick before being elected to Congress for one term (1821–23). He was not a candidate for reelection, but served as chargé d'affaires to the Two Sicilies (1831–32) and later as attorney general and secretary of state ad interim in President Tyler's cabinet (1843–45).

Source: *BDAC*

William Morris Meredith (1799–1873), the son of attorney and bank president William Meredith and Gertrude Gouverneur (Ogden) Meredith, was a native of Philadelplia and spent most of his life in that city. He was a precocious child, and through his father's efforts in supervising his education, was able to graduate from the University of Pennsylvania at the age of thirteen. He was subsequently admitted to the bar and in time became one of the leading lawyers of Philadelphia. He served in the state legislature (1824–28) and from 1834 to 1849 was president of the select council of Philadelphia.

Meredith became a Whig when that party was formed, and in 1840 President Harrison appointed him attorney for the eastern district of Pennsylvania; he held this position for only one year. In 1849 he was defeated for the Senate, but chosen by President-elect Taylor for the office of secretary of the treasury. This position, too, was short-lived, as President Taylor died in July 1850 and Meredith and his fellow cabinet members resigned. Meredith was attorney general of the state of Pennsylvania from 1861 to 1867 and, lastly, president of the state constitutional convention (1872–73). Already in poor health when he accepted this position, he died in Philadelphia in 1873.

Source: *DAB*

Henry Bulwer, Lord Dalling (1801–1872) was born in London, on Portman Square, the son of General William Earle Bulwer and Elizabeth Barbara (Lytton) Bulwer. General Bulwer died in 1807 and his young widow was left to supervise the education of their three sons; fortunately she came from a family with ample means. Henry went to Harrow and then on to Cambridge in 1819. In 1822 he published a small volume of poetry and then left Cambridge in 1824 to go to Greece, where he was active with the revolutionary committee for a short period before beginning a career as an army officer. This lasted until 1829, when Bulwer entered the diplomatic service. He saw duty in most of the major capitals of Europe before being appointed minister to the United States in 1849. His greatest achievement in this capacity was the Clayton-Bulwer treaty of 1850, which temporarily settled the Isthmian canal question by guaranteeing that neither country would fortify or try to gain exclusive control over any Isthmian canal, when and if built.

Bulwer resigned his post in Washington in 1851 and served as minister to Florence from 1852 until 1855. Several diplomatic missions were followed by the ambassadorship to Constantinople (1858–65). In 1868 Bulwer was elected a member of parliament for Tamworth and was raised to the peerage in 1871, becoming Baron Dalling. He died suddenly while in Naples in 1872.

Sources: Sir Leslie Stephen and Sir Sidney Lee, eds., *The Dictionary of National Biography*, 22 vols, (Oxford: The Oxford University Press, 1917; reprint ed. 1960), 3:263.

Elisha Riggs, Jr. (1826–1881), the son of former Georgetown businessman, Elisha Riggs and his second wife, Mary Ann (Karrick) Riggs, was born in Philadelphia, where his family resided briefly before settling permanently in New York, where the elder Riggs entered the banking business.

Elisha Riggs, Jr., was educated at the University of Heidelberg; in 1848, at the age of twenty-two, he joined the Washington banking firm of Corcoran & Riggs, taking the place of his half-brother and partner in the firm, George W. Riggs, Jr., who had withdrawn to spend time with his family at his country estate, Corn Rigs.

In 1849 Elisha, Jr., married Mary Boswell of Philadelphia, and in 1851 he purchased land for a house at the northeast corner of Seventeenth and I Streets, facing Farragut Square (later the site of the Army-Navy Club). George Riggs, Jr., had already bought lots just to the east, on I Street, and in the winter of 1851–52, presumably tired of spending his time in the country, sold Corn Rigs to the government for a soldiers' home. While Elisha was awaiting completion of his house he lived at 1525 H Street (then owned by W. W. Corcoran), as did George Riggs, Jr., for a shorter period of time.

When Corcoran retired from the banking business in 1854, George Riggs returned from a two year period as a banker in New York to establish the firm of Riggs & Company. It is uncertain whether Elisha joined him as a junior partner; if he did, it was not for long. In 1856 he sold his recently-built I Street house to George Riggs (who then sold it to the Russian minister) and moved to the old Washington mansion in Georgetown, at Thirtieth and R Streets, now the home of Katherine Graham of the *Washington Post*. By 1858 he had left that house and moved his family to Europe, first to Germany and then to Paris. In 1862 he was back in New York, a partner in the brokerage business of Jerome, Riggs & Company. This firm was dissolved in 1865 and Elisha returned to Paris.

Little is known of Elisha Riggs after the 1860s. He died in New York in 1881, and his obituary in the *New York Times* (9 July) was not extensive. It noted that he was at one time president of the Missouri, Kansas and Texas Railway, that he had spent most of his life in Paris (where his wife was still residing) and only in the past year, 1880, returned to New York as a member of the New York house of Riggs & Company. There was only a brief notice of his death in the *Evening Star* for 11 July. Of some interest is the mention that the funeral was held in Washington, at St. Matthew's, rather than in New York, where his family had lived for many years. He was buried in Georgetown's Oak Hill cemetery. Although he had four children, the *New York Times* listed only his wife and two sons as survivors.

Source not mentioned in text: Roland T. Carr, *32 President's Square: Part I of a Two Part Narrative of the Riggs Bank and Its Founders* (Washington: Acropolis Books, Ltd., 1980).

Sarah H. Coleman (d. 1893) and Margaret C. Coleman Freeman (d. 1894) were sisters, members of the Coleman ironmaking family of Pennsylvania. Their grandfather, Robert Coleman, came to Philadelphia from Ireland at the age of sixteen, in 1764, and began work in the iron industry two years later as a clerk at the Hopewell Forge in Lancaster County. In time, his involvement in the industry made him Pennsylvania's first millionaire. Robert's sons continued the business as R. W. Coleman's Heirs & Company; a daughter, Ann, had a short, tragic life. She was engaged to a young attorney from Lancaster County named James Buchanan, but because of her father's disapproval of his prospective son-in-law, the engagement was broken and Ann died shortly afterward, very likely a suicide. The grief-stricken Buchanan immersed himself in politics,



Miss Sarah H. Coleman, c. 1865.
Robert Powell collection

eventually becoming president of the United States (1857); he never married.

One of Robert Coleman's sons was Thomas Bird (or Burd) Coleman, the father of Sarah and Margaret. The sisters took an active part in the family business, which later became the Cornwall Iron Company, Ltd. They were involved in the operation of the Cornwall Furnace, Cornwall Anthracite Furnace, Bird Coleman Furnaces, and the Donaghmore Furnaces. Margaret C. Freeman erected the North Cornwall Furnaces in 1872–73, but by the end of the century the family's interest had waned, and in 1918 most of the furnace and mine properties were sold to Bethlehem Steel.

Source: Richard B. Strattan, Historic Site Manager, Cornwall Iron Furnace Historic Site, Cornwall, Pennsylvania; Robert L. Powell, Jr., Lebanon, Pennsylvania.

William Grigsby Freeman (1815–1866) was born in Virginia, graduated from West Point, and was assigned to the Fourth Artillery, where he served in Florida in the Indian war and was made first lieutenant for gallantry. After a year teaching artillery and infantry tactics at West Point (1840), he was back in active service on the northern frontier at Buffalo, during the Canadian border disturbances. Freeman was assistant in the adjutant-general's office in Washington from 1841 to 1849 and later chief of staff to General Scott, commanding the army headquarters at New York. He was assistant adjutant-general from 1853 to 1856, when he resigned because of failing health. His greatest distinction came during the Mexican War, when he served under Scott and was brevetted major in 1847 and lieutenant-colonel in 1848, "for meritorious conduct, particularly in the performance of his duty in the prosecution of the Mexican War."

Source: *Appleton's Cyclopedia of American Biography*, 7 vols. (New York: D. Appleton and Company, 1888), 2: 541.

Margaret Coleman Freeman Buckingham (1857–1946) was born in the house at 1525 H Street, the youngest of the four children of Margaret C. and William G. Freeman. Her sister was named Isabel, her brothers were William and Edward; all had the middle initial "C", which most likely stood for Coleman.

Little is known of Margaret's early life, but at some point she met and married Benjamin H. Buckingham, a navy officer. From city directory listings, it would seem that their marriage took place around 1895. They lived in the H Street house, as did (from directory listings) Margaret's sister Isabel, who was unmarried. The Buckingham's had only a few years together; he



Mrs. Margaret Buckingham.
Robert Powell collection

died unexpectedly on 16 January 1906 while on a hunting and fishing trip in North Carolina. The family did not want a military funeral, and services were held at 1525 H Street. Lt. Comdr. Buckingham was buried in Laurel Hill Cemetery in Philadelphia.

Margaret Buckingham was known for her gifts to charity, particularly to the Episcopal Church. Although baptized and confirmed at neighboring Saint John's, she became a member of her parents' church, Epiphany, as a child, and later gave generously to this church. The bells in the tower were a gift from Mrs. Buckingham and her sister. She gave also to the Episcopal Home for the Aged and to the missionary work of the church.

Also of interest is Mrs. Buckingham's gift to the Commonwealth of Pennsylvania, in 1932, of the old iron furnace and other buildings at Cornwall. The complex is known as the Cornwall Iron Furnace Historic Site and is listed on the National Register of Historic Places. The Colemans had

a large residence at Cornwall which continued to be used as a summer home by the Freemans and the Buckinghams until Mrs. Buckingham's death. At that time it went to her nephew, William C. Freeman, and is now a Methodist retirement home.

Mrs. Buckingham prized her historic house and property and refused all offers for it. There is a story, often repeated, that William Wilson Corcoran, her neighbor and owner of the Arlington Hotel adjacent to her property on the east, once sent her a note stating that he would like to extend the Arlington and asking what she would take for her back yard. The reply came back: "What will you take for the Arlington? We wish to extend our back yard."

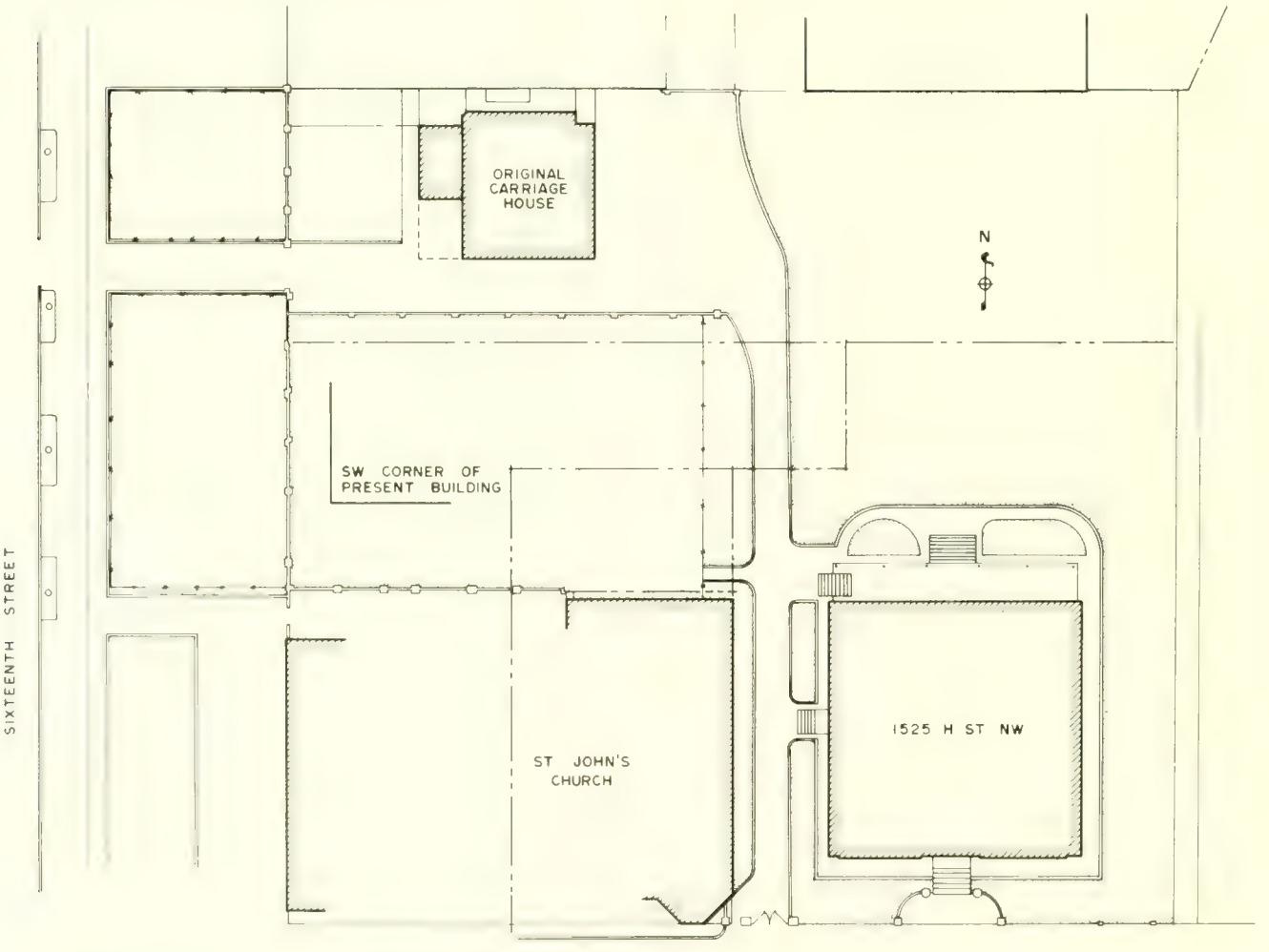
Sources: Pamphlet from Saint John's Church on the Parish House; obituary for Mrs. Buckingham, *WP*, 17 Oct. 1946; for Captain Buckingham, *ES*, 18 Jan. 1906. Information also from Richard B. Strattan, Cornwall Iron Furnace Historic Site.

Appendix

Chain of Title

1835 Deed 29 May, liber number not known.
Richard Smith and Tench Ringgold to Matthew St. Clair Clarke.
Lot 3, Square 200. Although the deed has not been found, it is mentioned in a later deed (Liber JAS 1 folio 200, 1 July 1848, see below). For $2000.

1839 Deed 5 August, recorded 7 April 1847: Liber WB 133 folio 94
Thomas M. Newell and Richard W. Adams (residing near Savannah, Georgia) to Matthew St. Clair Clarke
Lot 2 Square 200. Rebecca Newell bought lot 2 in 1827; when she died she bequeathed the property to her sons, Thomas and Robert, "upon certain trusts and confidences". At the time of this deed Robert had died and Adams had been appointed substitute trustee. For $2424.



SCHEMATIC SITE PLAN
OF PROPERTY THRU 1954

1839 Deed of Trust, 15 November; Liber WB 77 folio 240
Matthew St. Clair Clarke to William A. Bradley
This deed notes Clarke's indebtedness to the Patriotic Bank and conveys property to Bradley, an officer of the bank. The deed states that lot 2 was purchased from Thomas M. Newell, lot 3 from Smith and Ringgold, lot 16 [not part of the 1525 H Street property] from Roger Weightman, lot 7 from John D. Barclay, excepting an alley on the north side of lot 6, 10 feet wide "running back as far as the brick wall erected on an enclosure of the west side of lot 3 heretofore agreed to be exchanged with Haskel [Daniel H.] for so much of lot 6 as is now enclosed by said Clarke, and which part of lot 6 is also included in this conveyance."

This deed is important because it establishes from whom Clark bought (or acquired by exchange) parts of lots 6 and 7. The deeds have not been found and the dates of the transactions are not known.

1848 Deed of Trust 1 July, recorded 15 July 1849; Liber JAS 1 folio 194
Matthew St. Clair Clarke and William A. Bradley to Christopher Grammer and Chauncey Bestor
Notes preceding deed of trust, stating that Clarke was indebted to the Patriotic Bank "in certain large sums of money" and had also made an agreement with the bank to advance him from time to time the further sum of approximately $8632. Desiring to secure these debts, he conveyed to William Bradley the property listed in the deed. This deed notes the agreement that if the debts are not paid in two years, the property will be sold, but then states that since the execution of the deed, the bank has assigned the debts to the stockholders who have come to a "final liquidation and settlement" of Clarke's debts. It has been agreed that he will convey to them the property in question and "they will receive the same at and for the sum of $20,000 on account of the balance by the said settlement ascertained to be due from said Clarke to them."

1848 Deed 1 July, recorded 15 January 1849; Liber JAS 1 folio 200
Richard Smith, Trustee, survivor of Tench Ringgold, deceased; Matthew St. Clair Clarke, and William A. Bradley to Chauncey Bestor and Christopher Grammer

Recites that "by a certain indenture between George Hay and Eliza R. Hay, his wife, of the one part, and Richard Smith and Tench Ringgold of the other part, dated 18th June 1830 and recorded in Liber WB 31 folio 13, 14 and 15 . . . Smith and Ringgold became . . . joint tenants of all . . . that piece . . . of ground . . . being lot . . . (3) in Square . . . (200) . . . and with full power to . . . make sale, . . . on the 29th of May 1835 made sale . . . to said Matthew St. Clair Clarke for the price of $2000."

Subsequently, Eliza Hay, after her husband's death, filed a complaint against Smith and Ringgold, but the court recognized the validity of the sale. Before Clarke had fully paid the purchase money, however, he went into debt to the Patriotic Bank. Now, a settlement has been made between Clark and the bank, whereby the bank will receive the property for the benefit of the stockholders; all involved have united to convey lot 3 to Bestor and Grammer, who are trustees of the Patriotic Bank.

1852 Deed of Trust, 21 September, recorded 13 January 1853; Liber JAS 50 folio 175
Chauncey Bestor and Christopher Grammer to W. W. Corcoran
Clarke's property has been sold to Corcoran for $22,400 and is formally conveyed by this deed, "he having fully paid the said purchase money". Property conveyed is: "lots numbered 2 and 3 and all of lot numbered 7 purchased by Clarke from John D. Barclay excepting only out of the same an alley on the north side of lot numbered 6 of 10 feet wide, and running back as far as the brick wall erected as an enclosure of the west side of lot 3 heretofore agreed to be exchanged with D. H. Haskell for so much of lot 6 as was at the date of said deed, enclosed by said Clarke, and which part of lot 6 is also included in said conveyance. . . ."

1852 Deed of Conveyance 16 October, recorded 13 January 1853; Liber JAS 50 folio 183
Trustees of the Patriotic Bank to W. W. Corcoran
". . . do hereby grant . . . the following piece of ground in Square . . . (200) . . . : part of lot . . . (6) beginning at the northeast corner of said lot and running due south . . . (28 feet ½ inch), thence due west . . . (25) feet, thence due north . . . (28 feet ½ inch), thence due east . . . (25) feet to the place of beginning."

This deed was probably executed to describe more exactly the part of lot 6 being conveyed.

1853 Deed 22 June, recorded 1 February 1855; Liber JAS 91 folio 64
W. W. Corcoran to Sarah H. Coleman
Property conveyed is part of Square 200, being the whole of lots 2 and 3 and parts of lots 6 and 7, described as a whole piece: "Beginning on H Street north fronting on the square designated as Lafayette Square and commonly called President's Square, at the division line between lots numbered 1 and 2 in said Square and running thence westwardly on said H

Street 100 feet more or less, to the division line between lots numbered 3 and 4; thence north at right angles with said H Street 141 feet 1 inch; thence west 100 feet more or less to Sixteenth Street west; thence north with said street 46 feet 1 inch, more or less, to the dividing line between lots numbered 7 and 8; thence east at right angles with said Sixteenth Street 200 feet, more or less, to the eastern line of said lot 7; thence south at right angles with said H Street 187 feet 2 inches, more or less, to the place of beginning.'' For $30,000.

1853 Deed 22 June, recorded 1 February 1855; Liber JAS 91 folio 62
Edward St. Clair Clarke (residing in San Francisco), one of the only four heirs-at-law of Matthew St. Clair Clarke, late of Washington City, deceased, and of Anna R., his wife, to Sarah H. Coleman, of the City of Washington
Same property transferred by W. W. Corcoran; probably executed as a further guarantee of a clear title.

1854 Deed 8 May, recorded 1 February 1855; Liber JAS 91 folio 66
Sarah H. Coleman to Margaret C. Freeman
One-half interest in the property described in Liber JAS 91 folio 64. For $15,000.

1863 Deed 11 December, recorded 12 December; Liber NCT 21 folio 82
William L. Hodge et ux, Sarah, to Margaret C. Freeman
''. . . in consideration of the sum of $6608 . . . have granted . . . all that certain lot or piece of ground with the two story brick or stone building and outhouses thereon erected . . . and composed of the following lots or parcels of ground, all in Square numbered 200 . . . namely, part of lot 4, beginning at the northwest corner of said lot and running thence east with the line of said lot 50 feet to the northeast corner of said lot, thence south 28 feet and half an inch, thence west 50 feet, thence north 28 feet and half an inch to the point of beginning. Also part of lot 6; beginning at the southwest corner of said lot and running north with the line of said lot 56 feet and 1 inch, thence east with the north line of said lot 100 feet, thence south 28 feet and half an inch, thence west 50 feet, thence south 28 feet and half an inch, thence west 50 feet, to the point of beginning. Also part of lot 7; beginning at the southwest corner of said lot and running north with the line of said lot 10 feet, thence east 100 feet, thence south 10 feet, thence west 100 feet to the place of beginning. Being the same property . . . conveyed to the said William L. Hodge . . . by Edward Foreman . . . by Indenture dated the 7th day of December A.D. 1863 and intended forthwith to be recorded. . . .

1864 Quit Claim Deed 25 April; Liber NCT 29 folio 457
St. John's Church to Margaret C. Freeman
''Whereas by an indenture dated 31st March 1851 and duly recorded in Liber JAS 23 folio 5, 6, and 7 . . . the Rector and Vestry of St. John's Church did convey to Alexander McIntire the following . . . part of lot 4 in Square 200, viz., beginning at the northwest corner of said lot and running east by the north line of said lot 50 feet to the northeast corner of said lot, thence south 28 feet and half an inch, thence west 50 feet and thence north 28 feet and half an inch to the point of beginning, and whereas the said McIntire and wife did by indenture dated the 23rd October 1853 duly recorded in Liber JAS 65 folio 167 did convey the said lot . . . to Edward Foreman and whereas the said Edward Foreman and wife by indenture dated the 7th December 1863 did convey said property to William Hodge which said indenture is duly recorded in Liber NCT 21 folio 162 and whereas the said William Hodge and wife by indenture dated the 11th December 1863 duly recorded in Liber NCT 21 folio 169 did convey the said lot . . . to Margaret C. Freeman and whereas there is an alleged informality in the deed or indenture above referred to from the Rector and Vestry of St. John's Church to the said Alexander McIntire and whereas at a regular meeting held on the 3rd day of March 1864 the Rector and Vestry . . . [did] . . . execute in due legal form a quit claim deed confirming and ratifying a certain deed of conveyance to Alexander McIntire . . . for the rear portion of lot 4 in Square 200 [JAS 23 folio 5, 6, and 7]; Now therefore . . . the Rector, Vestry and Church Wardens . . . do hereby sell . . . and forever quit claim to the said Margaret C. Freeman all that portion of lot 4 . . . as above described. . . .

1893 Will of Sarah H. Coleman, exemplified copy
Her share of the house and contents willed to her sister, Margaret C. Freeman.

1894 Will of Margaret C. Freeman, certified copy
''All property and estate attached to the Mansion House at 1525 H Street'' willed to her daughters, Isabel C. and Margaret C. Freeman. (Her two sons received property in Pennsylvania.)

1929 Will of Isabel C. Freeman, Administration No. 39397
All real property in the District of Columbia, and all household goods and furniture at 1525 H Street left to her sister, Margaret Buckingham.

1946 Will of Margaret C. Buckingham, Administration No. 68,150
All real property willed to her nephew, Wil-

liam C. Freeman, in trust with the Provident Trust Company of Philadelphia. Contents of house at 1525 H Street willed to grand-niece Isabel Freeman Clattenburg, daughter of William C. Freeman.

1947 Deed 2 July, recorded 11 July: Liber 8530 folio 133
William C. Freeman and Provident Trust Company of Philadelphia, executors under the will of Margaret C. Buckingham, to William Green, George Meany and John P. Frey, trustees of the American Federation of Labor "in consideration of the sum of . . . ($1,000,000) . . . All of original lots . . . (2), . . . (3), . . . (6), and . . . (7) and the north . . . (28) feet and . . . (½) inch by full width of original lot . . . (4) in Square . . . (200). Now designated for taxation purposes as lots 7, 801, and 803 in Square 200."

1954 Deed 26 May, recorded 2 June. George Meany and John P. Frey, trustees of the American Federation of Labor to Vestry of St. John's Parish Parts of original lots 2 and 3 in Square 200, described as follows: "Beginning at the southwest corner of lot 3, thence east along the north line of H Street 100 feet to the southeast corner of lot 2; thence north along the east line of said lot 2 84.75 feet; thence west parallel with said north line of H Street 100 feet to the west line of lot 3; thence south along said west line 84.75 feet to the place of beginning." $330 in Internal Revenue stamps affixed, at the rate of $.55 per $500, making the cost approximately $300,000.

Selected Building Permits[12]

Owner: Margaret C. Freeman

1877 No. 488, 11 June. "To change attic into full story 11 feet high and construct mansard roof and general remodeling." Builder: Charles Edmonston; estimated cost: $7000. Present building: 54×54 feet, 3 stories and attic; style of roof: square; material: brick.

1878 No. 1119, 22 August. "To repair house inside of premises."
Cost: $300. Signed by Charles Edmonston.

[12] Beginning in 1949, all exterior changes to buildings on Lafayette Square have been reviewed by the Commission of Fine Arts, under an amendment to the Shipstead-Luce Act of 1930. It is also noted here that the folder containing building permits for 1525 H Street, N.W., between the years 1959 and 1975, approximately, has been misplaced and was not available at this writing.

H Street looking west from Madison Place, c. 1885, showing mansard addition to residence. Note original fencing around Lafayette Park (removed about 1889).
St. John's Church collection





St. John's Parish Hall on 16th Street, north of existing church and adjacent to the Coleman/Buckingham garden (destroyed 1954), c. 1900

Martin Luther King Library, Washingtoniana Division

Owner: Margaret C. F. Buckingham

1899 No. 1652, 17 May. "Build brick fence wall on H Street front and brick fence wall adjoining St. John's Church. Build concrete driveway." Also: "to build brick closet with tin roof". Cost: $1000.

1905 No. 470½, 18 August. "Build scaffold to take off mastic and replace same with Portland cement."

1906 No. 1152¾, 5 October. "Repair mastic on rear wall." Architect: Hornblower & Marshall.

1907 No. 432, 5 August 1907. "Build scaffolding to take off the stucco and replace with Portland cement." Architect: Hornblower & Marshall Cost: $600.

1912 No. 6225, 28 June. "Remodel present carriage house into a garage." New windows, plumbing, heating, electric light; enlarge second floor room. Architect: F. H. Brooke; estimated cost: $1500.

1920 No. 4978, 22 March. New lattice fence, 10 feet high, lots 2 and 7.

1928 No. 116389, 10 August. Major alterations to garage: structural, plumbing, heating, electric light, other interior work. Estimated cost: $650.

1934 No. 168923, 19 January. Rebuild garden wall.

Owner: American Federation of Labor

1947 No. 301950, 22 December. "Fireproof basement ceiling, install fire doors to boiler room and interior openings to stair hall, as per plans." Builder: Whitty Construction Company; estimated cost: $3000.

Owner: St John's Church

1954 No. A56900, 21 June. Construct new exterior screened stair; estimated cost, $5000.

1954 No. A61949, 22 December. Build brick and stucco addition; also repairs. Architect: Horace Peaslee; builder: Charles Tomkins; estimated cost: $70,000.

1955 No. A70252, 27 January. Plumbing, $8000.

1955 No. A64584, 30 March. One electric passenger elevator, Haughton Elevator Company, center of building. Estimated cost: $13,000.

1977 No. B252047, 14 June. Reinforce first floor rear parlor floor structure.

Architectural Drawings or Prints

No drawings of the original house or the 1854 Walter remodeling have been found.

St. John's archives has the following prints from original drawings:

Floor plans, first through fourth floors; these appear to be nineteenth century, after the 1877 mansard addition. (The same plans are at the George Meany Center for Labor Studies, Silver Spring, Maryland.)

Floor plans showing proposed minor renovations (fire doors, etc.) by AFL, c. 1948.

Horace Peaslee's drawings for St. John's renovation and construction of link to church, 1954. These include studies for alternate uses of space, and working drawings for accepted scheme.

Photographs or Sketches

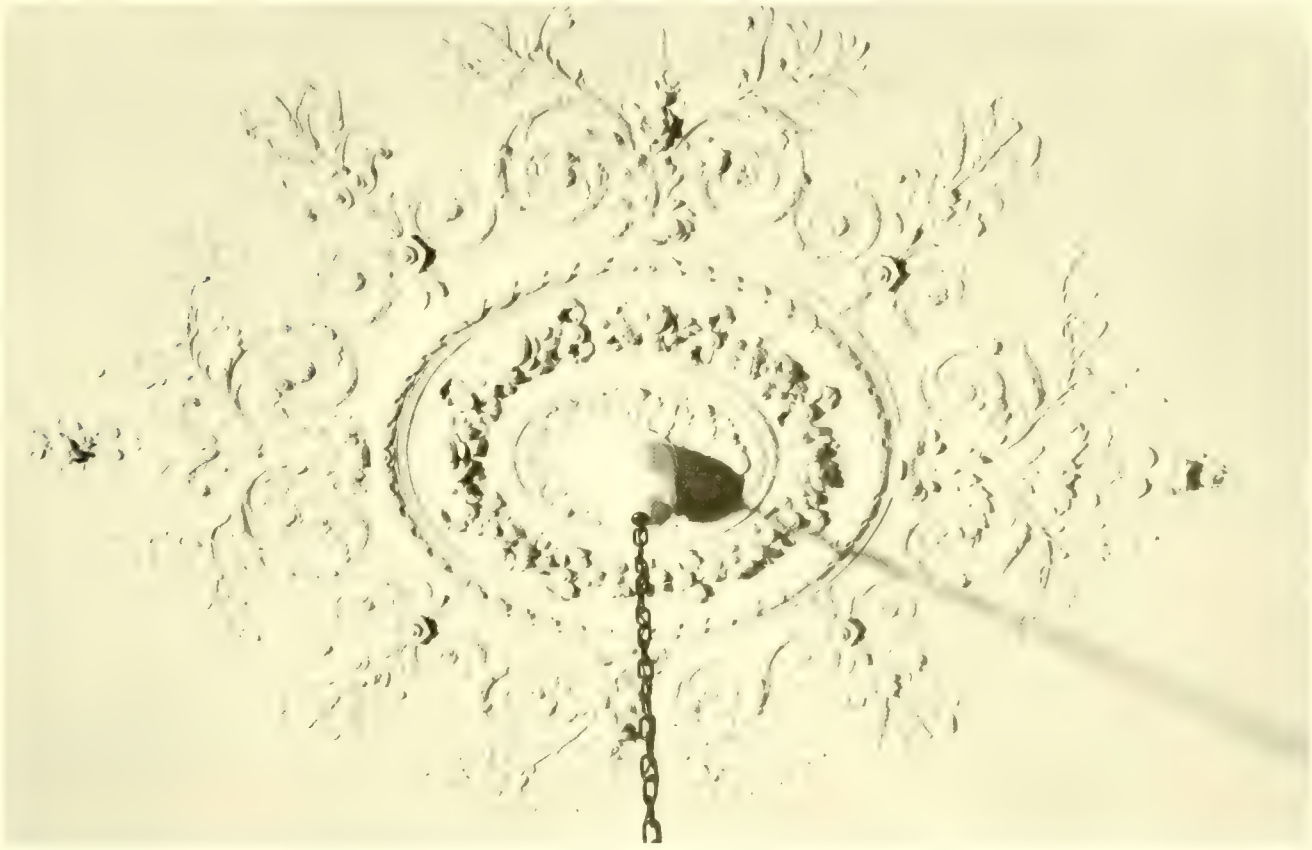
CFA. Photographs, c. 1946. Straight-on view of H Street facade before removal of sandstone balustrade along sidewalk; house is a darker color than at present. Also an oblique view showing west facade and side entrance porch, as well as H Street facade.

Cornwall Manor, Cornwall, Pennsylvania; private collection. Four snapshots from family album: exterior of house, H Street facade; two views of garden and carriage house; view from attic window of St. John's and Hay-Adams houses.

LC, Geography and Map Division. Drawing: "Isometrical View of the President's House, the Surrounding Public Buildings and Private Residences", c. 1850. G3852.W46A3 1857.I8. Pencil (?) on cloth-backed paper. Shows Clarke house before Walter alterations.

MLKW. Photographs: view of facade looking toward St. John's Church; shows detail of iron gate to east of house; c. 1950. View from Lafayette Square at Vermont Avenue looking west on H Street, showing entire block to Sixteenth Street; c. 1890. View across Lafayette Square showing low hipped roof and lantern; 1861.

St. John's Church; private collection. Photographs: view of church and 1525 H Street before addition of mansard roof; c. 1870. Several snap shots in scrapbook, 1954–55, including one showing verandah on rear of house.



Back parlor ceiling medallion.



1600 I Street, N.W.
The Lucius Tuckerman Residence

This free-standing house stood on the southwest corner of Sixteenth and I Streets, Northwest, in Square 186, on lots 27 through 34 in W.W. Corcoran's 1880 subdivision of the Square. It was demolished in 1967 for the erection of the Motion Picture Association of America's headquarters building.

History

For many years the architect of the Lucius Tuckerman mansion was thought to have been none other than Henry Hobson Richardson; such was the style and quality of the design. The notion was further enhanced by the fact that Richardson had finished three nearby houses (Anderson, 1882; Hay and Adams, 1884) and had begun a fourth (Warder, permit issued March 1886) at the time of Tuckerman's arrival in the city. Under the circumstances, Richardson would have seemed a logical choice for Lucius Tuckerman as well, had the architect not been critically ill. He died in May, one month before a permit to build was issued for 1600 I Street. But, we get ahead of ourselves.

Lucius Tuckerman was not well toward the end of his life. His children were for the most part grown and he had long retired from industry. Since nothing remained to tie them to one spot, he and his wife, Elizabeth, felt that moving from New York to a warmer climate might help bolster his health. The Tuckermans chose Washington, not only because the climate was temperate, but also because the city offered an active social life. In later years, a son wrote about the family and commented on that life. Bayard Tuckerman reported that his parents enjoyed entertaining, reveled in conversation with foreign dignitaries and members of Congress, and probably scandalized certain northerners by entertaining former military officers and statesmen of the Confederacy.

William Wilson Corcoran (see *SSA*, 1) was still alive at the time that Lucius Tuckerman decided to build in Washington. On 20 March 1886, Corcoran sold to Tuckerman seven lots on the southwest corner of Sixteenth and I Streets, part of that square popularly known at the time as the Corcoran Gardens. The exchange included an agreement which granted the Corcoran family the right of passage over an existing alley from I Street. Whatever the agreement, by 1892 the Hopkins Map shows an addition to the Tuckerman carriage house effectively blocking that alley.

Tuckerman commissioned the local architectural firm of Hornblower and Marshall to design the house. He requested a design combining the comforts of family living with the ability to adapt to gracious entertaining. On 23 June 1886, a permit was issued (No. 2377) listing Charles Edmonston as the contractor and giving the estimated cost of construction at $50,000, an improbable figure but suitable for tax purposes.

Lucius Tuckerman died in June 1890. With the death of Elizabeth Tuckerman in 1906, her husband's will divided the contents of the house between the surviving children. It was Bayard Tuckerman as an executor who two weeks later (1 February 1907) sold the property to Henry Kirke Porter for a recorded $255,000 (Liber 3017, folio 367). Henry Porter added the Otis elevator in 1910 (Permit No. 4234) and bought from William Corcoran Eustis 31 January 1907 Lot 27 on I Street which permanently closed off the old north alley (Liber 3017 folio 372).

That Porter knew the Tuckerman family is possible. He began the manufacture of locomotives at the same time that Lucius Tuckerman was most influential in the manufacture of iron rails on which those locomotives ran. The fact that Porter was elected to Congress in 1903, however, may have had even more to do with meeting the gregarious Tuckerman family.

The Porters were collectors. Mrs. Porter's periodic gifts to the Smithsonian of rare textiles was eventually augmented by Miss Annie-May Hegeman's donation of the remaining bulk of her mother's collection including the most "notable . . . laces, embroideries and tapestries found on display anywhere." (*ES*, 1 Jan. 1939) In fact, between 1938 and 1939, Miss Hegeman, Port-

The Lucius Tuckerman residence, south garden front, photographed by Frances Benjamin Johnston c. 1900.
Library of Congress, Prints and Photographs Division



Garden along I Street frontage c. 1924, occupied in 1948 by a two-story cinder-block private theatre. Note the articulated east wall of the newly built U.S. Chamber of Commerce building in background.

er's stepdaughter, gave to the Library of Congress, the Smithsonian Institution and the Corcoran Gallery not only several important collections of Americana (books and periodicals as well as engravings, lithographs and colored mezzotints) but a valuable collection of furnishings, artwork and the house itself. The gifts together, not including the individual items given to the Corcoran, were reputed to be worth $1,000,000, the largest single private donation to the federal government made up to that time. (*WT*, 27 Dec. 1938; *WH*, 28 Dec. 1938)

The bequest was first mentioned in April 1936.[1] By 22 December 1938, Miss Hegeman deeded the property to the Library of Congress (Liber 7301, folio 210) with the proviso that proceeds from either the rental or sale of the property would be equally divided between the Library and Smithsonian Institution. (Letter from Hegeman to Dr. Putnam dated 20 December 1938.) This provision was authorized by Congress 6 November 1941. (H.R. Bill 5895, 77th Congress, 1st Session)

Annie-May Hegeman made one additional stipulation, readily agreed to by both recipients, Dr. Herbert Putnam, Librarian of Congress, and Dr. Charles G. Abbot, Secretary of the Smithsonian Institution. "The gift is to be designated on the records of both institutions as 'The Henry Kirke Porter Memorial Fund.'" (*NYT*, 28 Dec. 1938)

The house and, particularly, its grounds were worth a considerable amount of money in 1938 as is evident by the city assessment. In 1937 the property was worth $600,000, although in 1938 that assessment had dwindled to $400,000, presumably, according to several news articles, because Miss Hegeman had removed the valuable contents of the house. (*WT*, 27 Dec. 1938) To understand the unusual circumstances, one need only recall that this was still the Depression and many major properties in Washington could not be sold for one-tenth the assessed value of the Tuckerman-Porter mansion.

The first major inquiry into the sale or rental of the mansion came from the Cosmos Club in a letter dated 19 April 1940. Frederick A. Delano wrote on behalf of the Club early in 1941 offering $16,000 per year to lease the house. Meanwhile, on 30 January 1941, the Federal Works Agency asked to lease the property for use by the Executive Office of the President, Division of Defense Housing Construction. The request



H Street entrance with corner of two-story private theatre at extreme right, 1967.
Historic American Buildings Survey

was accepted at the stated offer of $10,000 per year.

Perhaps the Cosmos Club's intention of adding a 60,000 square foot structure to the middle of the garden had something to do with the acceptance of the considerably lower rental fee. After all, Annie-May Hegeman continued to show interest in the fate of 1600 I Street and could have easily moved against what she thought an inappropriate alteration. On 20 June 1941, Archibald MacLeish, the Librarian of Congress (having replaced Dr. Putnam), wrote to inform Miss Hegeman that he had received a letter from David G. Draper, a grandson of Lucius Tuckerman, asking if he might buy the caryatid mantel in the drawing room. According to Bayard Tuckerman, the mantel had come from an historic 18th century mansion at Number 1 Broadway in New York City. Before her marriage, Mrs.

[1] All correspondence; LC, Porter Fund File, Gift and Trust Fund Office, Central Service Division.

Tuckerman had been to the house in 1836 for her first ball. When she heard that the property was to be demolished, she remembered the mantel, bought it and had it shipped to Washington for installation in her new home on I Street. It was understandable that Mr. Draper would want it back. However, on 24 June Miss Hegeman wrote to Archibald MacLeish stating: "You speak of selling the Carrara marble mantel piece from the drawing room of 1600 I Street to Mr. Draper . . . personally I see no objection to doing so—if you do not mind mutilating the room. . . ." As a photograph in the *Washington Post* "Potomac" magazine clearly shows, on 16 May 1965 the "Carrara marble mantel piece" was still in place. At the risk of belaboring the point, the mantel was obviously an important object, hence its cavalier treatment in later hands seems all the more peculiar.

The marble mantel consisted of highly articulated caryatids which supported rosette blocks flanking an intricate, allegorical, tripartite frieze. Its design was Georgian and its craftsmanship clearly marked it English. According to Bayard Tuckerman, the man who built the house at Number 1 Broadway was Captain Archibald Kennedy. Washington stayed at the house on a visit to New York after the Revolution. In the State Dining Room added by Washington to Mount Vernon is a richly carved Georgian mantel, a gift sent by an English admirer who had it removed from his own residence and shipped to America. The two mantels are obviously of the same parentage and whereas the mantel at Mount Vernon is the larger, the mantel at Number 1 Broadway, later installed in 1600 I Street, was the more elaborate.

During the Truman White House restoration, Major General Glen E. Edgerton requested a list of suitable mantels to replace those removed under earlier Victorian-era renovations. Francis P. Sullivan, as consultant, wrote back on 25 August 1949 that he knew of only three such mantels in Washington; one of these was the caryatid mantel in the drawing room of 1600 I Street. Keeping all this in mind, on 17 September 1967, Sarah Booth Conroy reported in the *Washington Post* on the imminent destruction of the Tuckerman-Porter mansion. She stated that the caryatid mantel piece had been sold by the Motion Picture Association, along with a series of other odds and ends, to an unidentified antiques dealer.

The sale of the Tuckerman-Porter mansion was a long, drawn-out process. Mrs. Eugene Meyer inquired about the house in a letter to Archibald MacLeish in September 1941. The Cosmos Club continued to show interest as late as October 1943 and, on 29 July 1944, one hopeful contender included a reason for purchase: the possibility of turning the house into an Army and Navy YMCA. The first apparently serious offer was made by the Motion Picture Association of America in 1945. At first suggesting $413,000, Eric Johnston, Chairman of the MPAA, later offered $500,000, stating in his letter of 24 December 1945:

> For your information, we intend to use the residence as is until such time as we can adequately plan to build an outstanding structure. We propose to erect an ornate building which will have a motion picture library, a research staff in the vital field of the motion picture as visual education . . . .

On the 29th of December, the MPAA increased its bid to $600,000.00, an amount which proved acceptable. The Library of Congress Trust Fund Board transfered the deed on 12 January 1946 to the MPAA. (Liber 8205, folio 439) Miss Hegeman, by then a resident of New York City and Lenox, Massachusetts, had died a short time earlier. The most significant alteration imposed on the mansion by the new owners occurred in September 1948 when the



South garden front in early stage of demolition, 1967
Historic American Buildings Survey



Demolition of south garden front, 1967.
National Trust for Historic Preservation (John Fresbee)

association razed the west portion of the garden in order to erect a two-story 71 seat private theatre on I Street. (Permit No. 311573)

In 1964, the Tuckerman-Porter mansion was placed on the preliminary list of designated landmarks of the District of Columbia: the first of its kind. This fact bears on the unusual public and governmental interest and subsequent outrage which resulted from the demolition of the house in 1967. Wolf Von Eckardt wrote (*WP*, 10 Feb. 1967) that the "Association had applied for a zoning change to enable it to wreck the old mansion which is officially listed as one of the City's outstanding landmarks of cultural heritage and beauty." Mr. Von Eckardt's article apparently represented a major change in the public's perception of older buildings in the urban context.

In 1948, the Board of Zoning Adjustment and the National Capital Park and Planning Commission solicited the opinion of the U.S. Commission of Fine Arts on the design of a four-story office structure on the site of the Tuckerman-Porter mansion. In the commission decision of 24 March no mention at all was made of either the house or its gardens. Instead, the commission ratified a letter drafted by then Secretary, H. Paul Caemmerer, which said in part:

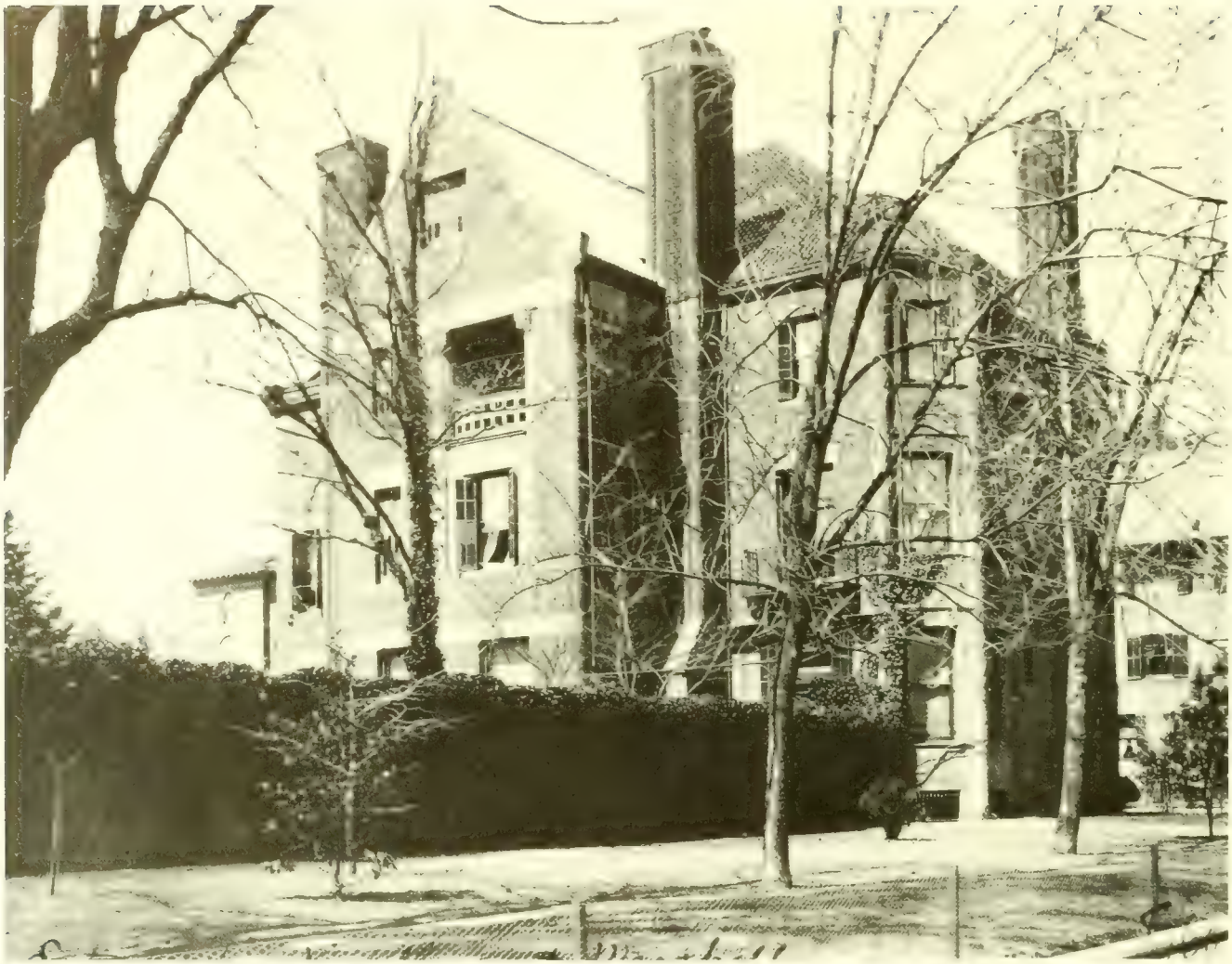
> The plans prepared by Mr. Aymar Embury call for a building eminently satisfactory in design, one which will serve to embellish Sixteenth Street in a manner thoroughly appropriate and in accord with the best standards of architectural design. The Committee of Architects of the Commission of Fine Arts and the Chairman recommend to the Board of Zoning Adjustment and to the National Capital Park and Planning Commission that the plans for this building be approved. (*Commission of Fine Arts, Fifteenth Report*, p. 71)

However, in February 1967, during the National Capital Park and Planning Commission meeting, demolition had become the central issue. In fact, a motion was made by a member of the Commission in an effort to save the historic property. George B. Hartzog, Director of the National Park Service, suggested that the applicant "investigate the possibility of obtaining Federal funds to save the building." (Quoted in *WP*, Von Eckhardt, 10 Feb. 1967) The motion was based on the Demonstration Cities Act of 1966 which provided a means for obtaining Federal monies for the acquisition, restoration and renovation of culturally and architecturally important buildings.

While the motion passed, the attempt to save the house failed. Later that year, against the recommendations of the Joint Committee on Landmarks, demolition was approved and in September the scavangers appeared. Sarah Booth Conroy reported (*WP*, 17 Sept. 1967) that a number of private citizens took pieces from the building, buying them from the wreckers but doing most of their own dismantling. The Motion Picture Association nevertheless donated various items to the Smithsonian (in storage as of April 1980) including window security grills and brass heating-vent screens, ornamental fireplace linings and a wrought iron balcony.

Architecture

When Pennsylvania Station in New York City was destroyed in 1963-64 the public was shocked and many prominent architects and historians were outraged. The act heralded the first steps in a nation-wide movement to ensure the protection of our manmade resources. In succeeding years this new consciousness was tested on local issues in cities, towns and villages throughout the country. For Washington, the destruc-



View from southeast on 16th Street photographed by Frances Benjamin Johnston c. 1900. Note corner of George Riggs house at left and Justice Gray residence at right.
Library of Congress, Prints and Photographs Division

tion of the Church of the Covenant at 18th and N Streets off Connecticut Avenue in 1966 and, shortly thereafter, the Tuckerman mansion, proved pivotal to expanded local preservation interests.

The Tuckerman house was one of the last of the great residences in downtown Washington and one of the most important in the career of the architectural firm responsible: Hornblower and Marshall. Aside from its celebrated garden there was something out of the ordinary about the building itself.

The irregularly-shaped site consisted of seven lots, together running 172 feet on Sixteenth Street. The lots nearest I Street were 100 feet deep, those on the south alley were 115 feet and accommodated at their farthest end a brick stable and two-story carriage house built in several stages and capped by a hipped, standing-seam tin roof. The building was converted to a garage by Henry Porter in 1920 (27 May, Permit No. 6770). At the time that Porter bought the property from the Tuckerman heirs, he also purchased an adjacent lot on I Street.

The landscape that was developed consisted of a number of important specimen trees within a selfconsciously natural setting popular in the latter half of the 19th century. The garden, except for a wide grassy border on Sixteenth Street, was entirely enclosed by a high brick wall enriched with piers and inset panels. The house occupied a point close to the intersection of the two streets.

The Tuckerman mansion had approximately 2800 square feet of space on each floor. Construction materials included pressed red brick for exterior walls, rock-faced sunset sandstone for

the building base and hammer-dressed sandstone for accents and decorative elements, copper gutters and downspouts, and a variegated terra-cotta tile roof. The materials were intended to be as harmonious in color and texture as possible.

By 1941, the roof tile had been replaced with slate, probably by the Porter family. While known permits do not mention the alteration, a comparison between the turn-of-the-century photographs with those taken after the departure of the last private owner show the difference in material and the resulting change in character suffered by the house. The speckled terra-cotta was obviously chosen for its bright, lively color and ripling texture which appeared to lighten the weight of the roof and the mood of the building. It would have been a pleasing foil to the more somber masonry walls. Even the black and white photographs prove that the slate lacked the vitality of color and texture originally intended; its slick grey surface seems only to weigh the building down.

Indeed, the more the house is studied the more entertaining it becomes. As built, each principal facade presented a different character. The east elevation on Sixteenth Street was composed of an intriguing series of textures and shapes, the south elevation facing into the garden was the most inviting with its balconies and gable wing, the west facade was the most forbiding having the least number and smallest of windows to avoid heat build-up from the summer sun, and finally the north or entrance elevation on I Street showed the world the most superficially dignified face of the house; superficial in that the dignity implied was balanced by practical wit. What seems at first rigid symmetry is clearly not the case. The windows were offset, almost haphazard. While the sandstone chamfered building corners seem more like bookends, the elegant central bay belies the fact that the entire service core and least important chambers were jambed into the front of the house, the antithesis of most urban dwellings which at the time would have placed the most important rooms conspicuously at the street. This being the north facade, perhaps the architects were merely concerned about winter winds. On the other hand, they added insult to injury by embellishing the service side of the house with the richest stonework on the building.



East elevation showing slate roofing which replaced the original red tiles, 1967.
Historic American Buildings Survey

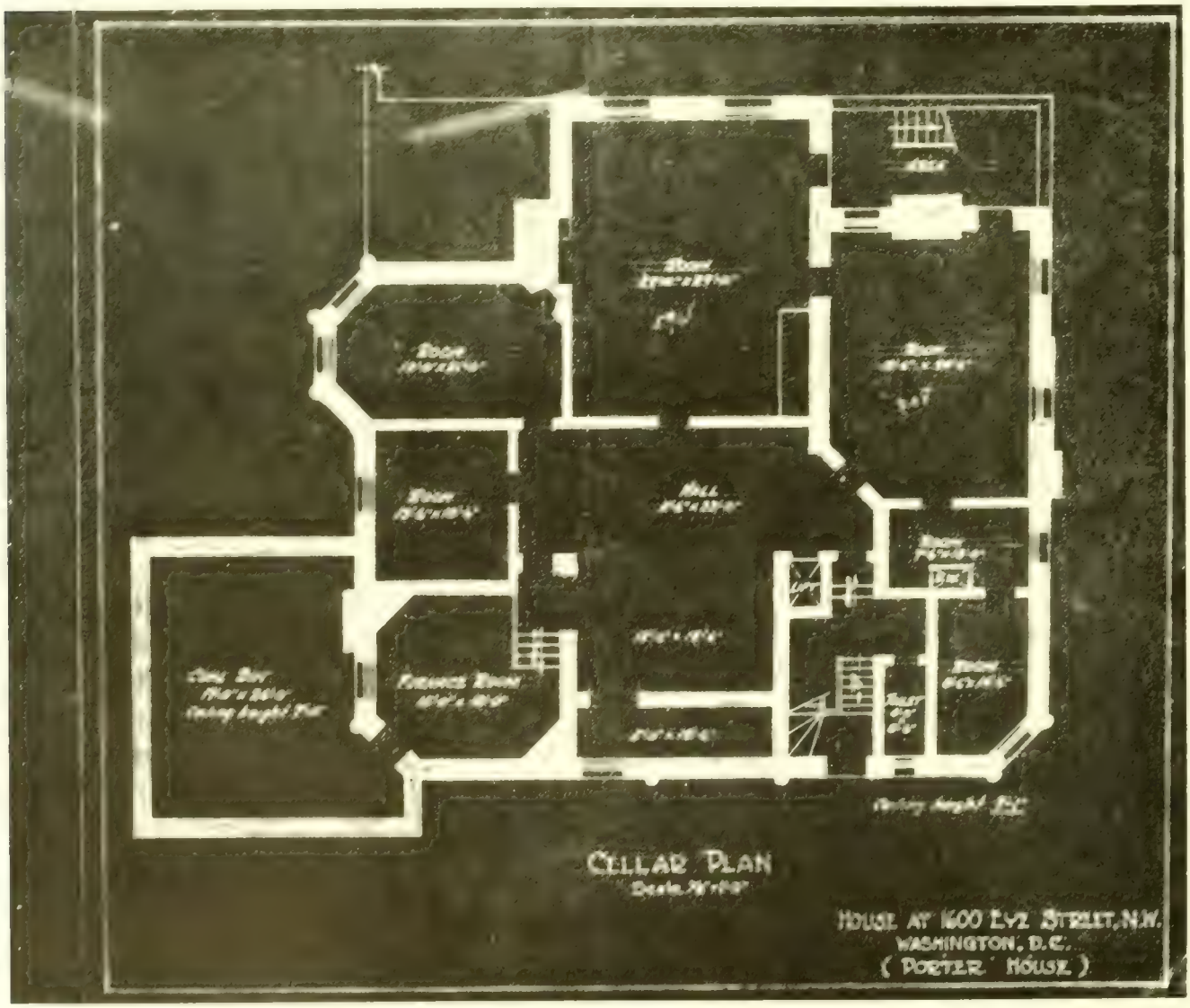
Assigning a style to the house could easily lead to embarrassment. It is not what it seems at first glance. More than one person has made the mistake of thinking the architect was H.H. Richardson. Hence, the building must be Romanesque. Undoubtedly, much of the ornamentation had general medieval antecedents. However, other details and the composition of the building in general would suggest otherwise. The ornamentation on the mansion was highly imaginative, with no two elements exactly the same. In fact, the south gable eave stones actually bordered on art-nouveau, an extraordinarily avante-garde intrusion since art-nouveau would not be "discovered" for another ten years at least. The allusion is further encouraged by the copper gutters which curiously terminated in the stone "capitals" of the colonettes framing each sandstone-clad bay.

One clear characteristic of the house is that it lacked sharp corners. Besides the sandstone colonettes, moulded bricks were used to create a delicate curve to the remaining corners of the house. The whole business of elongated colonettes and rounded corners was echoed by the design of the chimneys which consisted of bundled cylinder forms. The chimneys gave the house a vertical accent as counterpoint to the horizontal sandstone lintels and base. In addition, the bun-

dled cylinder forms lent the chimneys a certain delicacy which counterbalanced their massive industrial scale.

The house was oriented to the garden; this intent was made clear in a surviving private publication [illegible] by a member of the Utzerman family. The exterior changes to the house other than the roof were for the most part minor. However, other than replacing the massive four by eight foot oak and forged iron front door with glass double doors and enlarging a graceful iron-railed masonry veranda to a large concrete terrace, there was only one change that drastically altered the importance of the garden and the relationship of the house to the grounds. This change was the construction of the private two-story theatre building on I Street. This structure not only removed that portion of the garden with its trees, but destroyed the unique condition of a downtown mansion still free-standing in its own grounds. Something important was taken from the pedestrian as well.

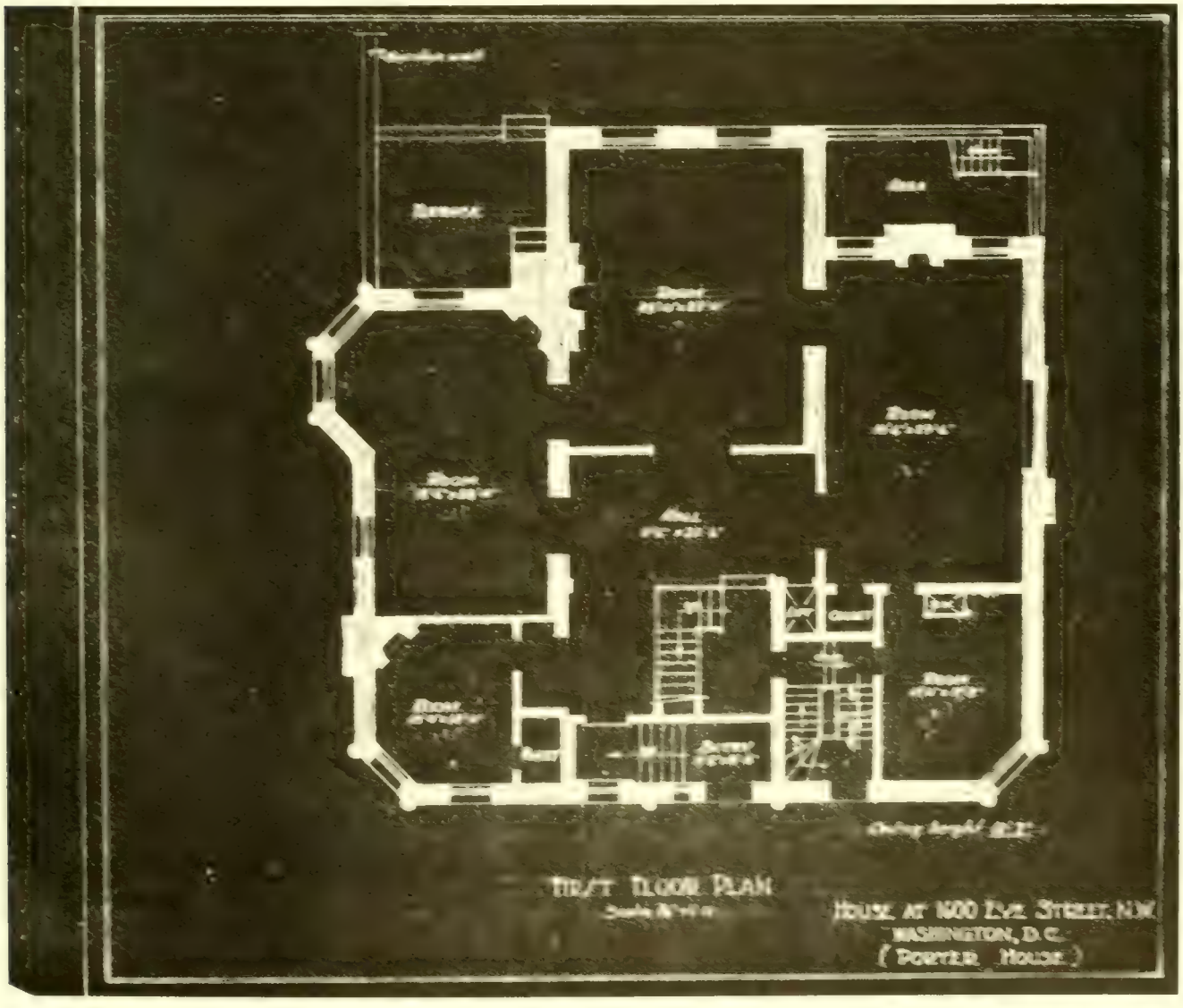
The interior of the house was both convenient to family living as well as a center for gracious entertaining: the two principal stipulations made by the owners of their architects. (The schematic plans shown indicate changes made to the house since construction.) Each first floor room was accessible from the central hall and from each other; a nearly complete circuit could be made without entering the hall. The exception was the small reception room in the northeast

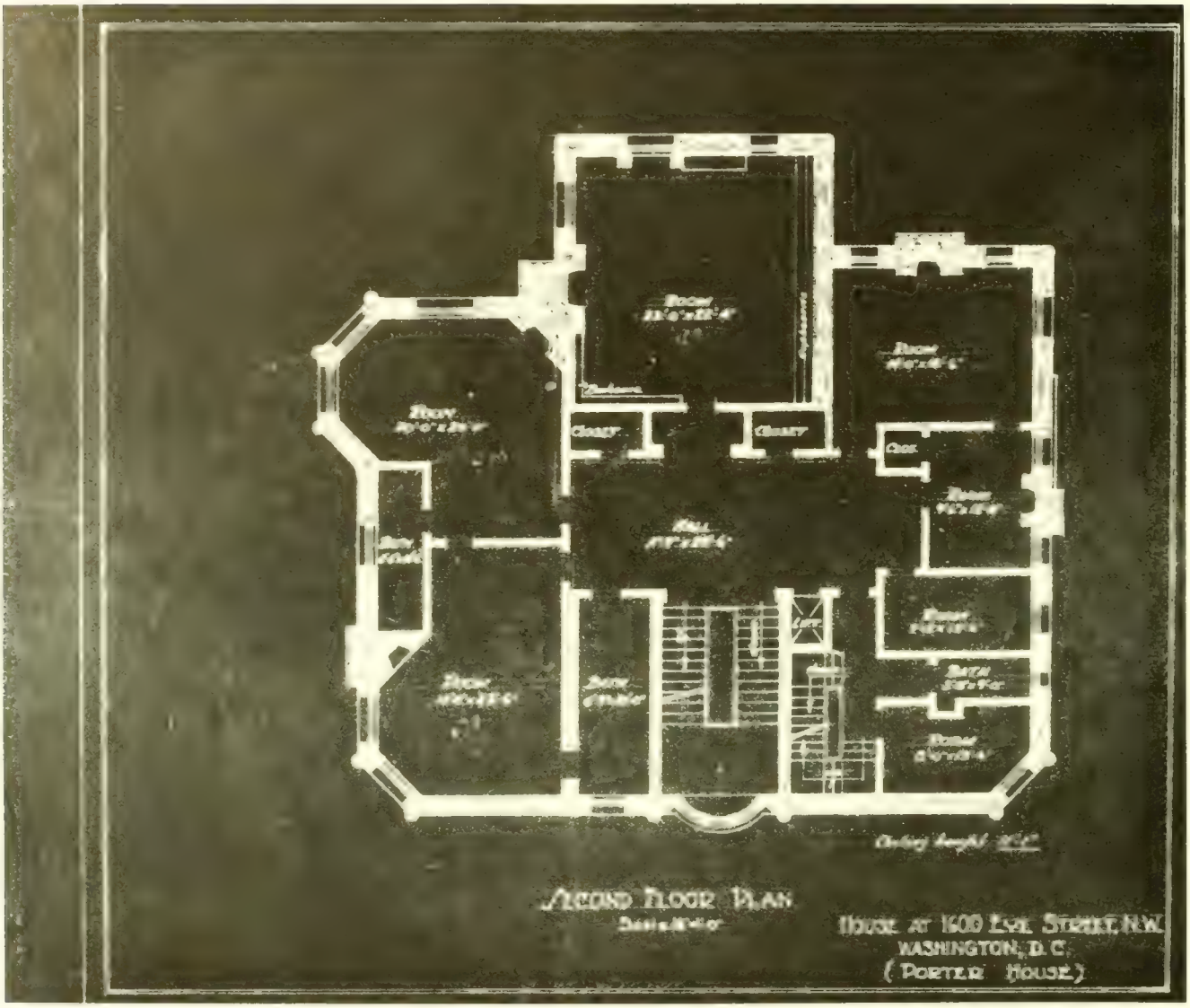


corner left of the entry. A reception room, of course, was not intended originally for entertaining as today, but as a place where one met a stranger or business acquaintance who had come to call. It was in essence a holding or isolation room. The most important observation, however, is that the principal public chambers opened onto the garden.

It was this relationship of house to garden which apparently intrigued the Tuckermans. Even though writing in 1914 about the delight he had with the inside of his parents' home, Bayard Tuckerman clearly appreciated that the garden was an important catalyst to its success. In his own words, let him describe his home and what it meant:

> On the left as one entered was a reception room, where hung most of the family portraits, the Tuckerman, Cary, Wolcott, and Gibbs families being represented. Adjoining it on the south was a room which served as library and living-room; bookshelves adorned the walls; Stuart's portrait of my grandfather hung there, and pictures which had been long in the family and familiar to us from childhood. Tables for writing, for magazines, and for the new books were interspersed with armchairs. The windows looked to the east and south, so that the winter's sun [illegible] and [illegible] the day. To the southward, a long French window at once admitted the sunshine and afforded access to the garden. Through this window the English ivy, which covered the garden wall, and the evergreen box and holly shrubs seemed to deny the presence of winter; and in





Sketch plan of second floor, possibly by Lewis Alexander, 1940
The Cosmos Club

the early spring, a Judas tree and a double flowering peach close together and near the window made a rare exhibition of color against the dark ivy on the wall, bringing the blossoms of summer while patches of snow still lay upon the grass. Another feature of the living-room which added much to its attractiveness was gained by the circumstance that wide folding doors opened into the drawing-room and from that again into the dining-room. The eye insensibly wandered to enjoy the first apartment, French in its white panelling, its paintings, and tapestry furniture, and passed through and beyond to the dining-room, where, just opposite the door and as if framed by that opening, hung a painting by, Adrien Moreau, called The Ferry, a French landscape full of light, which, from its situation, gave an illusion of reality, and seemed to invite one to walk through the doorway into that fair foreign countryside and its scene of quiet animation. Your aunt, Laura Lowndes, gave this picture to the National Gallery in Washington. When in that house I never felt myself to be shut up indoors.[2]

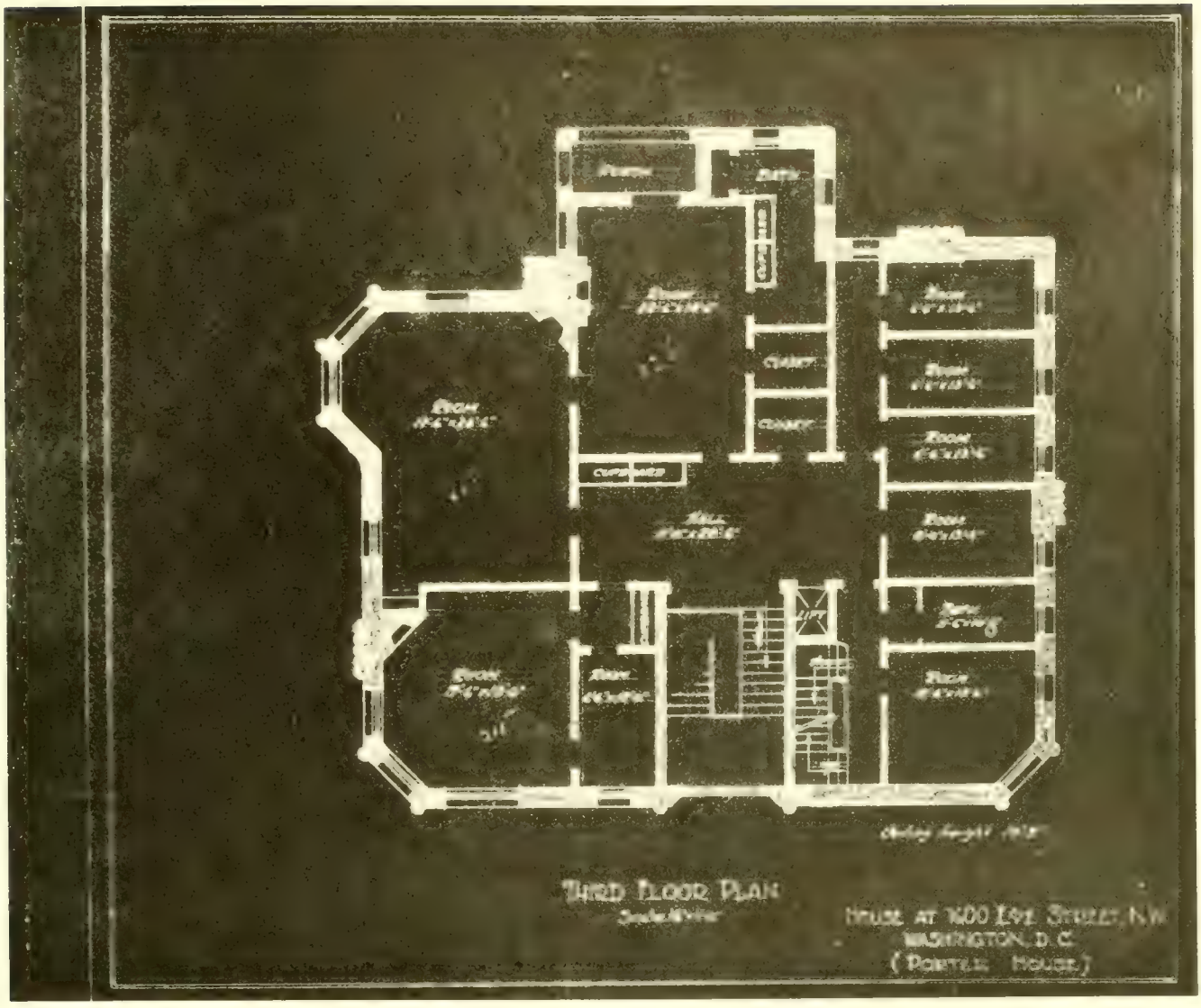
Biographies

Architects

HORNBLOWER & MARSHALL maintained an architectural firm in Washington from 1883 to 1923. The senior partner, Joseph C. Hornblower, died in 1908, but the firm name was carried on by his associate, J. Rush Marshall.

The firm of Hornblower & Marshall was one

Bayard Tuckerman, *Notes on the Tuckerman Family of Massachusetts and Some Allied Families* (Boston: privately printed, 1914), p. 205.



Sketch plan of third floor, possibly by Lewis Alexander, 1940.
The Cosmos Club

of the most prominent in Washington from the mid-1880s through the first decade of the twentieth century. A younger architect, Edward Donn, writing his reminiscences in 1948, said of them: "Hornblower and Marshall were the best architects in Washington in the nineties. They did a lot of work and it was all above average."[3] The majority of the firm's work was residential, with the notable exceptions, in both size and style, being the National Museum and the Baltimore Customs House. The early residential work was generally austere in feeling, characterized by large, flat wall surfaces of brick, broken by deeply set unornamented windows. Decorative elements were judiciously placed and usually consisted of patterned brick, stone quoining and carving, and towards the end of the century, restrained classical entrance porticos. This early work sometimes had a Romanesque feeling, derived from Richardson, though the English Arts and Crafts movement and the work of Wilson Eyre in Philadelphia were also discernible. Not uncommon, especially by the turn of the century, were Georgian and American Colonial Revival elements as seen in the Duncan C. Phillips house (Phillips Collection) of 1896; a full French classicism was exhibited in the Lothrop house of 1908. The firm's large public buildings were also in the Beaux-Arts or Classic Revival style, as was the smaller building for

[3] Edward W. Donn, Jr., *Reminiscences*, 1948, p. 12. An unpublished typescript in the collection of the American Institute of Architects Information Center, Washington, D. C.

Stair hall photographed by Frances Benjamin Johnston c. 1900.



Stair hall, 1967.

the National Geographic Society. (See Hubbard Memorial Hall, Sixteenth and M Streets, N.W.) In short, Hornblower & Marshall followed the style of the times, but their work, particularly before 1900, had a strong, individualistic stamp.

Within the firm, it would appear that Hornblower did some of the design but shared this aspect of the work with others, notably William J. Marsh who, according to Edward Donn, was "the head man and designer" before he left in 1892 to establish his own firm.[4] Donn credits Marsh with the design of Saint John's Parish Hall (see 1525 H Street) and three houses on S Street between Sixteenth and Seventeenth streets. Marsh later took into partnership another Hornblower & Marshall "alumnus", Walter G. Peter.

Other designers in the office around 1900 were T. J. D. Fuller, Theodore Pietsch, Robert E. Cook, Albert L. Harris, Arthur Brown, and Morris Leisenring. Delos H. Smith, later a fellow in the AIA, joined the firm in 1906.

Rush Marshall seems to have concentrated on interior design. Frank Millet, who painted the murals in the Baltimore Customs House, once

[4] Ibid., p. 8.

called him "the logical successor in the United States to the fame of Stanford White."[5] Marshall was asked to decorate the great hall of the Pension Building for McKinley's inaugural ball in 1901, and the effect of the draped white fabric and lavish use of evergreen garlands and potted plants caused Glenn Brown to call his decorations "the most successful of their kind."[6]

The two major public buildings executed by Hornblower & Marshall came to them within a year of each other—the Baltimore Customs House in 1903 and the National Museum in 1904—and so were worked on concurrently; they caused a severe strain on a firm accustomed primarily to residential work. Edward Donn recalled that when they got these commissions it was necessary to hire new draftsmen experienced in working on large projects. The partners made three trips to Europe between 1902 and 1908 to study monumental architecture in preparation for the design of these buildings. Of some interest is Donn's note that while in Paris, Hornblower heard about the talents of Paul Cret, then completing his work at the École, and hired him to make a colored perspective rendering of the Customs House.[7]

The National Museum caused the firm its greatest difficulties, both with the client (the Smithsonian Institution), and with the McMillan Commission, at that time still supervising the development of the Mall area prior to the establishment of the Commission of Fine Arts in 1910. The early drawings were very "French"—an exhibition type building with a large dome—and did not please either group. In 1905 Charles McKim wrote Augustus Saint-Gaudens a confidential letter saying: "There is no doubt that Hornblower and Marshall should never have had charge of this important work. They have neither the experience nor the initiative, and have depended wholly upon a French draughtsman just out of the school for their facade."[8] If Edward Donn's memory is to be trusted, this was Arthur Brown (from his name apparently not French), newly graduated from the École des Beaux-Arts. In her study of the firm, Anne Peterson stated that, at the request of the Smithsonian, the design and interior arrangements of the building were restudied at least seven times, even after construction began; this and several trips to Europe made the project a very expensive one for the firm.[9] The final design was restrained and Roman in character, in keeping with the McMillan Commission conception of the appropriate style for government buildings.



Joseph C. Hornblower.
Library of Congress Prints and photographs Division

Hornblower died just as the work on these two buildings was coming to an end; after his death, work consisted mostly of residences, remodelings and additions. Marshall kept the firm name through 1923, although he took Albert L. Harris into partnership in 1911. Harris designed one of the few major buildings of the post-Hornblower years, the Army-Navy Club on Farragut Square. He left the firm in 1916 to work with Arthur B. Heaton on buildings for The George Washington University, and then became municipal architect in 1921. Another large project of the Marshall firm, a building for the United Masonic Temple on the Dean Tract at Connecticut and Florida Avenues, was never built. It was designed in the 1920's in collaboration with Frank G. Pierson.

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[5] Quoted in the *ES*, 2 June 1927; obituary for J. Rush Marshall.
[6] Anne E. Peterson, *Hornblower & Marshall, Architects* (Washington: The Preservation Press, National Trust for Historic Preservation, 1978), p. 12. This writer is indebted to Ms. Peterson for much of the biographical information on both Hornblower and Marshall.
[7] Donn, op. cit., p. 12.
[8] McKim to Saint-Gaudens, 11 Aug. 1905, Charles F. McKim papers, container 5, LC, Manuscript Division.
[9] Peterson, op. cit., p. 21.

Joseph Coerten Hornblower (1848–1908) was born in Paterson, New Jersey, the son of William Henry and Matilda (Butler) Hornblower. His grandfather, for whom he was named, was chief justice of the New Jersey Supreme Court. His father was a graduate of Princeton College and Theological Seminary; he was pastor of the First Presbyterian Church in Paterson and later professor of church government and pastoral theology at Western Theological Seminary in Allegheny, Pennsylvania.

Young Hornblower broke with the family tradition of attending Princeton and enrolled instead in the Sheffield Scientific School at Yale, graduating in 1869 with a bachelor of philosophy degree. A study of the Hornblower & Marshall firm notes that records at Yale show that he went on to study architecture after graduation but give no further information.[10] By 1874 he was working as a draftsman in Washington, according to an entry in the city directory. In 1875 he went to Paris to study for a year in the atelier of Jean-Louis Pascal, though he was not on the roster of students at the École des Beaux-Arts for that year. His work with Pascal would, however, have taught him the methods and architectural styles characteristic of the École at that period, since his master had won the coveted Prix de Rome, worked with Charles Garnier on the Paris Opera, and had a distinguished practice of his own. Study abroad was not common among American architectural students in the 1870s; Hornblower was one of the first thirty Americans to study architecture in Paris, either at the Ecole or in one of the ateliers.

After his year in France Hornblower returned to Washington and in 1877 was listed in the city directory with offices at 943 Pennsylvania Avenue, N.W. This was Vernon Row, a new office building popular with Washington artists and architects. In 1878–79, the listing was for Poindexter and Hornblower, in the Corcoran Building at Fifteenth and F Streets, N.W., another location favored by those in the arts. Hornblower's "partner" was William Poindexter, who soon afterward began a practice of his own. Actually, the association was most likely nothing more than a sharing of offices. It lasted only a year or so, and at this writing, no building permits have been found with Poindexter and Hornblower listed as architects. On the other hand, a permit issued in 1878 for the Lenox Building on G Street, N.W., was issued in Hornblower's name alone.

In 1883, at the age of thirty-five, Hornblower formed a partnership with J. Rush Marshall. How the two became acquainted is not known, but they had been listed at the same home address since 1877, when Hornblower returned from Paris. The year the partnership was formed Hornblower's father died; his mother moved to Washington, and he built her a house, which they shared, at 1402 M Street, N.W. In 1893 Hornblower married his first cousin, Carolyn Bradley, daughter of associate justice of the Supreme Court Joseph P. Bradley and Mary Hornblower Bradley. In 1897 they moved into their own house, designed by Hornblower, at 2030 Hillyer Place. It is still standing. The Hornblowers led an active social life; he was a member of the Cosmos Club (at one time president), and of the Metropolitan and Chevy Chase clubs. In New York he belonged to the University, Century and National Arts clubs. Hornblower was also active in his professional organization, the American Institute of Architects, becoming a fellow and director of the national organization and a member of the local chapter. From 1895 to 1900 he was head of the architecture department of the Columbian University (now The George Washington University), and then taught architectural history in the department from 1900 to 1906. He was the only Washington representative on the Advisory Committee for Architecture at the Saint Louis Exposition of 1904, for which he designed the Siamese pavilion. His firm's commissions to design the National Museum for the Smithsonian (now the Museum of Natural History) and the Baltimore Customs House took Hornblower to Europe three times between 1902 and 1908. He died unexpectedly on the last of these trips, in The Hague, Holland, in August 1908. Joseph Hornblower had no children; he was survived by his wife, a brother, William Butler Hornblower of New York, and a sister, Helen Hornblower Stevenson, of Paterson, New Jersey. He bequeathed to his partner, J. Rush Marshall, his share of the office records, drawings, and furniture. (Will: Admin. No. 15518)

James Rush Marshall (1851–1927) was born in Carlisle, Pennsylvania, the son of James William Marshall and Jane (Stevenson) Marshall. The elder Marshall was a professor of Latin, Greek, and French at Dickinson College in Carlisle. In 1862, when Rush was eleven, his father moved his family of six children to Leeds, England, where he had accepted a position with the United States government as first consul. Later Rush



J Rush Marshall
Library of Congress, Prints and Photographs Division

attended the Rutgers Grammar School and then began the study of architecture, with the class of 1871, at Rutgers College Scientific School. He completed three years and then left to travel through Europe with his father. As Anne Peterson observed in her study, this experience must have left a deep impression on the young architect. He was able to see first hand the buildings he had been studying in school, and he had the added intellectual stimulus of traveling with a father well-versed in the classics and in French.

James William Marshall had by this time accepted the position of assistant postmaster general under Grant; by 1870 the family was living in Washington. Later he became postmaster general and then superintendent of railway mail services in Washington. Rush Marshall took a job as draftsman in the office of the supervising architect of the Treasury and worked under A. B. Mullett. By 1874 the family had moved to Alexandria but Rush stayed in Washington. He never married, and from 1885 until his death in 1927 shared a residence with his brother, Dr. Thomas Collins Stevenson Marshall. Their nephews, Henry Tyron and George Stevenson Marshall lived with them. At the time of his death, Marshall was living at 2507 Pennsylvania Avenue, N. W.

Marshall's social and professional associations in Washington were much like those of his partner—the Cosmos, Chevy Chase, and Army and Navy clubs; and the American Institute of Architects, of which he was also a fellow, as well as president of the Washington chapter. He was a proficient athlete and a member of the Analostan Boat Club.

Marshall had been willed Hornblower's library and his share of office drawings and records; when Marshall died, no mention was made in his will of the disposition of either the library or the records. (Will: Admin. No. 36211)

Sources not footnoted: Withey, *WWWA*, *ABD* (Hornblower), *WWNC*, (Marshall). Obituaries: Hornblower: *ES*, 22 Aug. 1908, *WP*, 23 Aug. 1908, *NYT*, 26 Aug. 1908; Marshall: *WP*, 3 June 1927. For a catalogue of Hornblower & Marshall's work, see the Peterson study.

Owners and Tenants

Lucius Tuckerman (1818–1890) was the son of Reverand Dr. Joseph P. Tuckerman of Boston and his second wife, Sarah Cary of Chelsea. Dr. Tuckerman was a prominent intellectual, known both in this country as well as England. His five sons were raised "with every advantage of education and training, brought up in the elevating atmosphere of their father's house and with associations with all that was best in Boston."[11] Dr. Tuckerman's death in 1840 while recuperating from exhaustion in Havana, Cuba, left his sons financially on their own.

Born in Chelsea, 19 March 1818, Lucius Tuckerman received a "counting-house" education in Boston. He then lived briefly with his uncle, Henry Cary, in New York City on St. John's Park. There he met his future wife, Elizabeth Wolcott Gibbs, daughter of Colonel George Gibbs and Laura (Wolcott) Gibbs. Youthful restlessness caused Tuckerman to leave New York and migrate to the west. He settled in Chicago, a small town thought to have much potential. There he established a business, built a house and returned to New York for his bride in April 1844. Tuckerman and his new wife had barely time to settle in their Chicago home when he was called to New York by his elder brother, Joseph. Years earlier, in the 1830's, with the dawn of the railroad industry, Joseph Tuckerman had seen its profit-making potential. After graduating from the Boston Latin School, he entered the service of Josiah Bradlee, a leading Boston

[11] Tuckerman, op. cit., p. 188.

merchant dealing with exports to Russia. Iron was an important trade item. It was this background that enabled Joseph to capitalize on the need for iron to ensure the success of the railroad industry. In 1838, he invested in iron and by 1845 was successful enough to seek a partnership with this brother, Lucius. Soon after they began drawing ore from the Cheever Mine on Lake Champlain. The unusual value of this ore prompted the brothers to form a corporation in 1852 that included B.T. Reed, Samuel Hooper, and R.W. Hooper of Boston.

Lucius and Joseph Tuckerman's firm already controlled works at Saugerties on the Hudson. Together with the ore from the Cheever Mine, they were able to produce iron of outstanding tensile strength. It was far superior to any other then manufactured in America. Tuckerman iron became known as Ulster iron, and was used where only steel is now employed.

The iron industry in New York reached its peak between 1860 and 1870. After that time, refined methods in steel production, such as the Bessemer and open-hearth processes, overtook this branch of the iron industry. By the time Lucius Tuckerman retired, Ulster iron was already passing out of fashion. Nevertheless, the Tuckermans had won great reward from their twenty years in the industry. Before the age of fifty, both had made fortunes which far surpassed their expectations. The offices of the firm of J. and L. Tuckerman were at the prestigious location of Wall Street and Broadway in Manhattan.

Lucius Tuckerman built his first family home at Sailor's Snug Harbor on Staten Island in 1845. His nine children, one of whom would not live past infancy, were all born and lived their early years in this New York country residence. By 1860, however, it became more convenient to live in the city during the winter in order to educate this large family. Tuckerman purchased a home on Washington Avenue, and later on Madison Avenue in Manhattan. Finally, in 1874, with most of the children grown, Lucius and Elizabeth Tuckerman purchased property at Stockbridge, Massachusetts, and built what was to be the family summer home through 1909, "Ingleside."

Due to failing health, Tuckerman sought a more temperate climate in which to spend his winters. Washington appealed to him, not only for location, but also because of its active social life. He planned his Washington house so as to combine family comfort with an adaptability for entertaining. Thereafter, the Tuckermans' year was divided between the social affairs of Washington in the winter and their Stockbridge country retreat in the summer. Lucius Tuckerman enjoyed the company of Washington's army and navy officers, particularly those who had been in active foreign service. He also formed friendships with various representatives of foreign nations and members of Congress. They valued the experience and knowledge of the world he had gained through his business transactions and travels. Tuckerman remained active in Washington's social life until his death in 1890.

Lucius Tuckerman contributed much to various charitable institutions during his lifetime. These included the Children's Aid Society and the Charity Organization Society. He was also a founder of the Metropolitan Museum of Art in 1869, and a member of its first executive committee, as well as vice president.

Elizabeth Wolcott Tuckerman (born in Astoria, New York, 8 July 1819) survived her husband by sixteen years. The greater part of her life was directed towards the care and raising of her eight surviving children. Yet, like her husband, she took a deep interest in Washington's public affairs. She supported him as hostess at many gatherings and participated in a variety of other social activities. She died at "Ingleside" on 25 August 1906, survived by five of her nine children.

Source not footnoted: *DAB*

Henry Kirke Porter (1840–1921) was an active resident of Washington during the years he lived in the house at 1600 I Street. He arrived in the Capital in 1903 following his election as representative from the Thirty-first Congressional District of Pennsylvania. Porter occupied the house on I Street from 1907 until his death.

Henry Porter was born, 24 November 1840 in Concord, New Hampshire. His parents, George and Clara (Ayer), saw to it that Henry received the necessary preparation for college, including attendance at the New London (New Hampshire) Academy. In 1860, Porter graduated from Brown University and entered the Newton Theological Seminary. He studied there until 1862 when he enlisted in the 45th Massachusetts Volunteers to fight briefly in the Civil War. After the war he entered the Rochester Theological Seminary, completing his studies in 1866. In that year, Porter moved to Pittsburgh and formed a partnership (Smith and Porter) in a business that rapidly became an exclusive manufacturer of light locomotives. Although research has not as yet revealed the source of his engineering acu-



Henry Kirke Porter
Library of Congress, Prints and Photographs Division

men, his products were eventually marketed worldwide. By 1899, his business was incorporated as the H.K. Porter Company, with himself as president.

Porter was active in Pittsburgh civic affairs for much of his adult life. From 1868 to 1887 he was president of the YMCA and became a member of its international committee in 1875. He was an original member of the board of trustees of the Carnegie Library and of the Carnegie Institution when it was organized. His long term support of various Baptist organizations led him to the presidency of the Baptist Home Mission Society (1895–97) and the American Baptist Missionary Union; he also served on the board of the Crozer Theological Seminary, beginning in 1871. Porter was a member of the board of fellows of Brown University from 1899, and of the board of trustees of the Western Pennsylvania Institute for the Blind beginning in 1887; he served as its president in 1904.

Porter's career in public office was limited to one term in Congress (1903–05). His close connections with educational institutions made him a strong supporter of the bill to charter the American Academy in Rome. He gave close, personal attention to the bill which enabled it to pass swiftly through both the House and Senate.

Porter married *Mrs. Annie (deCamp) Hegeman* on 23 November 1875. The two met in New York City where Mrs. Hegeman was an artist, a collector and noted for her social acumen. Their Italianate residence, "Oak Manor" (destroyed in 1931), a large estate on the East Side of Pittsburgh, was the scene of many social and intellectual gatherings, a practice they continued at their Washington residence, 1600 I Street. Mrs. Porter, like her husband, was active in civic affairs. Her memberships included the Art Society and the Civic Club of Pittsburgh. She was survived by her daughter, Miss Annie-May Hegeman.

Sources: Glenn Brown, *Memories 1860–1930* (Washington: 1931); John W. Jordan, *Encyclopedia of Pennsylvania Biography* (New York: Lewis Historical Publishing Company, 1915), vol. 4; James D. van Trump, "Jamie's Journal-Baronial Living in Oakland", *Pittsburgher Magazine*, Oct. 1979, p. 23. Obituary: *ES*, 11 Apr. 1921.

The Motion Picture Association of America (MPAA) is the domestic trade organization of the ten leading American companies that produce and distribute programs for television and motion pictures for both theatre and television in the Unites States and abroad. The ten member companies are: Avco Embassy Pictures Corporation, Columbia Pictures Industries Incorporated, Walt Disney Productions, Filmways Pictures Incorporated, Metro-Goldwyn-Mayer Film Company, Paramount Pictures Corporation, Twentieth Century-Fox Film Corporation, United Artists Corporation, Universal Pictures, a division of Universal Studios, Incorporated, and Warner Brothers Distributing Corporation.

The MPAA has had only three presidents since its founding in 1922. It was then known as the Motion Pictures Producers and Distributors of America. The present name was adopted in 1945.

The initial task assigned to the Association was to stem public criticism of the movies, then silent if sometimes rowdy, and to create a more favorable image for the business. The movies, which not long before had departed converted shoe stores on side streets, were moving to the Main Streets and Broadways of America. That caused some consternation, for movies still lacked the acceptance and greater economic stability for which the producers longed.

The man chosen to achieve this goal was Will H. Hays, postmaster general in President Harding's cabinet and a leading Elder in the Presbyterian Church. The Hays presidency instituted the system of self-regulation.

As the domestic arm, the MPAA conducts in Washington and the nation those activities in behalf of its members which fall within the province of a trade organization. It is excluded from engaging in any commercial transactions for members. Through its legal-legislative department in New York, the MPAA monitors proposals involving motion pictures in state legislatures, censorship being of primary concern.

The Second World War created severe problems for the movie industry. The major consumer centers of Europe and the Far East were either destroyed or socially disrupted. These countries, which had accounted for the most numerous movie audiences abroad, began to impose barriers and discriminatory restrictions on importation of foreign films, hitting mostly at American movies.

Eric Johnston, a domestic and international businessman who was serving his final year of four unprecedented one-year terms as president of the Chamber of Commerce of the United States, was selected to head up the effort to restore the U.S. movie industry to full partnership in the world of the cinema. Johnston quickly established offices in key areas of the world and the American movie, by slow and steady degrees, rose to occupy more than half the screen time in foreign theatres. The income from the international market increased to equal the revenues derived from U.S. theatres. Member companies



View from northeast, 1941. Note fully articulated north elevation of the Hay-Adams Hotel to far left.
Martin Luther King Library, Washingtoniana Division

in 1980 contributed some $800,000,000 annually.

From his headquarters in the U.S. Chamber of Commerce building around the corner, Johnston had looked out upon and admired the Tuckerman-Porter house at 1600 I Street. His first major task as MPAA president was to purchase the property and it served as his headquarters until his death in 1963. It was under the current presidency of Jack Valenti that the famous mansion was destroyed in order to erect the present Association headquarters building.

Valenti was elected to the presidency in late spring of 1966, after serving for nearly three years as special assistant to President Lyndon B. Johnson. He has held this position during a period of intense change in the structure and operations of an industry which has had to respond to the effects of cable TV, pay cable TV, satellite transmission, videocassettes and video discs.

Source: Adapted in part from a specially prepared report on the Motion Picture Association of America to the U.S. Commission of Fine Arts by the office of Edward Cooper, former Congressional Liaison for the MPAA. September 1980.



View from northwest, 1941.
Martin Luther King Library, Washingtoniana Division

Appendix

Architectual Drawings or Prints

Projection plan, first floor east and north elevations: ink on linen. Filed with Permit No. 2377, 23 June 1886. Scale: ¼"=1'-0"

Fragment of first floor plan (dated 5 May 1886): used for construction of new areaway. Filed with Permit No. 1641, 16 May 1899. Scale: ¼"=1'-0"

Schematic plans, cellar, first, second and third floors; Cosmos Club study, c. 1940–41. Scale: ⅛=1'-0". Collection: The Cosmos Club.

Photographs or Sketches

LC, Prints and Photographs Division, Frances Benjamin Johnston photographs; one exterior from south, three from southeast; one interior showing stair hall, c.1895. HABS: photograph by Russell Jones of partial exterior from northeast, 1959; six photographs by Marc Blair: north, east and south elevations, stair hall, doorway and ceiling details in drawing room, 1967.

MLKW. Photographs; exterior in winter from northwest, *WDN*, c. 1941; exterior in winter from northeast, No. 4702. Photographs from Goode Collection: exterior from southeast, G-1786, *ES* photograph, 1967; exterior from northeast, G-862, *ES* photograph, 1946.

National Trust for Historic Preservation. Photograph by John Fresbee; exterior under demolition, from south, 1967.

U.S. Chamber of Commerce. Photograph of wall and garden along I Street, c. 1924.

Photographs reproduced in:

ES, 8 January 1939, C-4. Exterior from northeast; illustrates an article by John Clagett Proctor, "Old Home Presented to Library Was Center of Lafayette Park Social Life". A good article on early history of the area.

ES, 5 August 1939, "Washington Doorways": rendering of front entrance with marquee.

LC, Porter Fund. A number of newspaper clippings with photographs of the house; unusual views include: *WH*, 28 December 1938, aerial view from Hay-Adams hotel; *WP*, 28 December 1938, aerial view from across Sixteenth Street.

Notes on the Tuckerman Family of Massachusetts and Some Allied Families, Bayard Tuckerman (Boston: privately printed, 1914). Exterior from southeast, c. 1890; good view of tile roof.

WP, 8 November 1964: Exterior from southeast, J. Alexander Studio photograph. 16 May 1965, Potomac Magazine: exterior from northeast, dining room fireplace and drawing room fireplace; from an article by Connie Foley, "Once Regal Home May Go".



[illegible] Prince residence, [illegible] after modernization of show window by the Third Church of Christ, Scientist, c. 1950. Note brick work

1601 I Street, N.W.
The Gray-Payne Residence

This house stood on the northwest corner of Sixteenth and I Streets, Northwest, on lot 1 in Square 185. In 1884, the property was enlarged by the addition of the southern 35 feet of lot 3 on Sixteenth Street.

Previous Structure On Site

In 1829, John Adams, son of John Quincy Adams, and his wife Mary Hellen began the construction of their home on I Street. The house was to be known until 1870 as number 292 before the adoption of the current address system. Mary Hellen, who was first cousin to her husband, had inherited the property in 1815 from her father Walter Hellen. Hellen had married the sister of Mrs. John Quincy Adams.

Throughout the nineteenth century, members of the Adams family were drawn to Washington, each meeting with misfortune or tragedy. President John Quincy Adams, who was himself the son of the second President of the United States, and his wife Louisa had three sons: George, John and Charles Francis. George committed suicide in 1829 and John, with his wife's money, built the house on I Street but died of complications resulting from overwork and financial distress not long after it was completed. While the house was still under construction, he and Mary Hellen moved in with John Quincy who had rented Meridian Hill following his defeat by Andrew Jackson. Meridian Hill was the estate straddling the Sixteenth Street right-of-way that had bankrupted its first owner, Commodore Porter, and forced him to lease out the property and then finally to sell it (see Meridian Hill, *SSA* I). The Adams family then moved to the newly completed house at 1601 I Street. While in Washington, John Quincy and Louisa remained with their daughter-in-law until sometime after her husband's death in 1833. As a widow, Mary lived off and on at the house until her death in 1869.

A long term lessee of the residence was Commodore Charles Morris. While Morris was living in Georgetown, William Wilson Corcoran fell in love with Louise Morris, the Commodore's daughter (see 1611 H St., *SSA* I). In order to prevent an elopement, Morris agreed to their marriage in 1835. Louise died in 1840 and shortly thereafter Morris left for a tour of duty abroad. He returned in 1844 and in 1846 leased the property at 1601 I Street, remaining there until his death in 1856.

The will of Mary Hellen Adams left her property to her family. Among those named were Charles Francis, her brother-in-law and last surviving son of John Quincy Adams, and John Quincy, her nephew. The younger John Quincy Adams and George Riggs sold the property for $16,000 in May 1875 to Bradley and Caroline Barlow. Barlow added a two-story brick stable in 1877 but by 1884 it was apparent he could not keep up his payments to the trustees. The Barlows defaulted on their commitment and the property returned to the Adams family. It was John Quincy Adams, son of Charles Francis and brother of Henry Brooks Adams, who placed the house up for public auction. Through that auction, the property was purchased by Horace Gray in October 1884.

Coincidentally, Henry and Marian Adams began the construction of their house at 1603 H Street the same year as Henry's brother sold the property at 1601 I Street. Unfortunately, Marian Adams committed suicide before her own home could be completed (see 1603 H St., *SSA* I).

Nothing is known of the Adams house at 1601 I Street except what Charles Francis wrote in his diary: "My brother's house is not badly constructed, nor is it without comforts, but there appears a great want of attention to the minutiae which make a residence cheerful and agreeable."[1]

History

The Gray-Payne house was one of a large group of important residences built during the

[1] Marc Friedlander and L. H. Butterfield, eds., *Diary of Charles Francis Adams*, vol. 6, *Nov. 1834–June 1836* (Cambridge, Mass.: Harvard University Press, 1974), p. 13.



General view with the Gray-Payne house at right, the Tuckerman residence in the middle flanked by the John Hay residence at the far left, c. 1905.
Columbia Historical Society (Mrs. U.S. Grant collection)

nineteenth and early twentieth centuries immediately north of the White House. Only a small handful stand today, including the Decatur House, the Pullman mansion (the Embassy of the USSR, *SSA* I) and the Clarke residence (St. John's parish house). Its design was the product of the firm of Hornblower & Marshall, a distinction shared with its neighbor, the Tuckerman house which stood across I Street and is discussed in the preceding chapter.

The passage of ownership of the old Adams house to Horace Gray is well-documented. Gray was known both to John Quincy Adams II who, as a lawyer, presented cases before Gray's bench, as well as to his brother, Henry Brooks Adams, who had admired Gray as a student. It would seem that Justice Gray knew well in advance about the impending public auction of 1601 I Street. Although the auction itself did not take place until 22 October, Gray, through an agent, bid successfully on a portion of the adjacent lot to the north at a tax sale on 23 September. (Agreement; 31 October 1884, Liber 1100, folio 427) At the public auction held outside 1601 I Street one month later, Gray's offer of $24,000 in cash was accepted by John Quincy Adams and ownership of the old house was transferred. (31 October 1884, Deed: Liber 1100, folio 428)

It would seem that permits were not required in the nineteenth century for demolitions, therefore the date for the razing of the Adams' house is unknown. However, Horace Gray received his permit to build on 21 July 1887. (Permit No. 155) This was the last residence of large scale to be erected during this phase of domestic construction immediately north of the White House.[2]

While Gray enjoyed Washington and was

[2] The Anderson residence, 1530 K Street, 1883; the Hay/Adams residences, 800 Sixteenth and 1603 H Street, 1886; the Tuckerman residence, 1600 I Street, 1886.

known for his social abilities, his biographers have described him as something of a martinet, patrician of manner, methodical to a fault and, frankly, not very original. It would seem that his character and background reflected heavily on the design of the house: aloof to the outside world and austere, both inside and out.

Justice Gray died in 1902, leaving the property to his widow through the estate executors, John and Russell Gray, his brothers. Several years later, on 20 March 1905, the Grays sold the house to Lucy Page Whitehead for $47,000. (Deed: Liber 2866, folio 101) Lucy Whitehead initiated minor repairs to the house but apparently never lived there. In fact, for all intents and purposes, according to available research resources, the property remained vacant until 1914–15 at which time Charles Page Bryan moved in. Charles Bryan had inherited the house in 1912 from his aunt and, shortly thereafter, his sister, Jennie Byrd Bryan, married John Barton Payne.

Although Charles is listed as a resident of the house through 1918, both his and the name of his sister apppeared on two separate building permits for 1917, Jennie having used her maiden name. Whereas the first permit called for a minor rear addition, the second permit required approval for the construction of an extensive conservatory which when built stretched fifty feet along the inside of the garden wall parallel to Sixteenth Street. (Permit No. 315) The building was thirty feet wide and ten feet to the eaves. George Oakley Totten was listed as architect for both projects. (See Chapter on 2460 Sixteenth Street.)

It was not until the year of Jennie Bryan Payne's death in 1919 that her husband appeared in the Washington directories. That same year



View from top of old Lafayette Hotel (demolished) looking northwest, c. 1952.
The First Church of Christ, Scientist Boston



View from U.S. Chamber of Commerce Building looking northeast, January 1967 (post dating demolition of "Gordon" Hotel) Note that I Street has been widened, reducing depth of yard.
The First Church of Christ, Scientist, Boston

John Payne was appointed chairman of the U.S. Shipping Board. Apparently, he effected little in the way of changes or even repairs to the house while he lived. However, that he lent the house a portion of his own exuberance and vitality is more than evident when comparison is made between the photographs of the library as furnished by Gray and as decorated by Payne.

With Payne's death in 1935, the provisions of his will left his real estate to the College of William and Mary, Washington and Lee University, and the American Red Cross. The Portuguese carvings and furniture shown in the photographs of Mr. Payne's library were earmarked for the Virginia Museum of Fine Arts then under construction in Richmond. Payne was to be the last private resident of the house which remained vacant until 1940 when the Federal Works Administration (Prison Industries) rented the structure.

In 1939, the Red Cross, apparently acting as trustee, was granted two permits; the first, to install fire resistant partitions and doors and, the second, to demolish Jennie Payne's conservatory. (Permit No. 224752) The work was in obvious preparation for turning the residence into marketable office space. On the heels of the FWA, the building was leased first to the U.S. Central Housing Committee (1941–42) and then its successor, the U.S. National Housing Agency which obtained the space for the Office of the Administrator.

Like the Tuckerman property, the Gray–Payne house was retained by the heirs for a number of years with the expectation that real estate prices would dramatically increase in the relatively near future. Consequently, William and Mary, Washington and Lee, and the Red Cross held on to the property, despite the cost of maintenance, until November 1947 when the house was sold for $207,000 to the Christian Science Board of Directors for The First Church of Christ, Scientist in Boston. (Deed: Liber 8633, folio 6) On 22 October, *The Washington Post* had quoted James C. Wilkes, the attorney for the Church, as saying that his client was interested

in the site as the eventual international headquarters of the faith and the "Christian Science Memorial for the Religious Capital of the World."

While it was expected that the Gray–Payne residence would be demolished at some future date, the board set about making the existing building suitable for an interim program. Edwin M. Loye, an architect practicing in Arlington, Virginia, was retained to produce plans for an extensive remodeling program on a limited budget. Loye made measured drawings of the existing conditions and produced a design for the proposed renovation that re-used much of the original decorative interior materials.[3] The proposed $60,000 renovation was aproved early in 1948 (Permit Nos. 29132 and 304723) and completed in time for a dedication announcement in *The Christian Science Sentinel* on 3 September 1949.

The Gray–Payne residence was demolished in May 1967, just months before the Tuckerman house across the street. The fact that both properties were registered landmarks added fuel to the fire of citizen interest in the built heritage of Washington and the coordinated opposition to its negligent destruction.

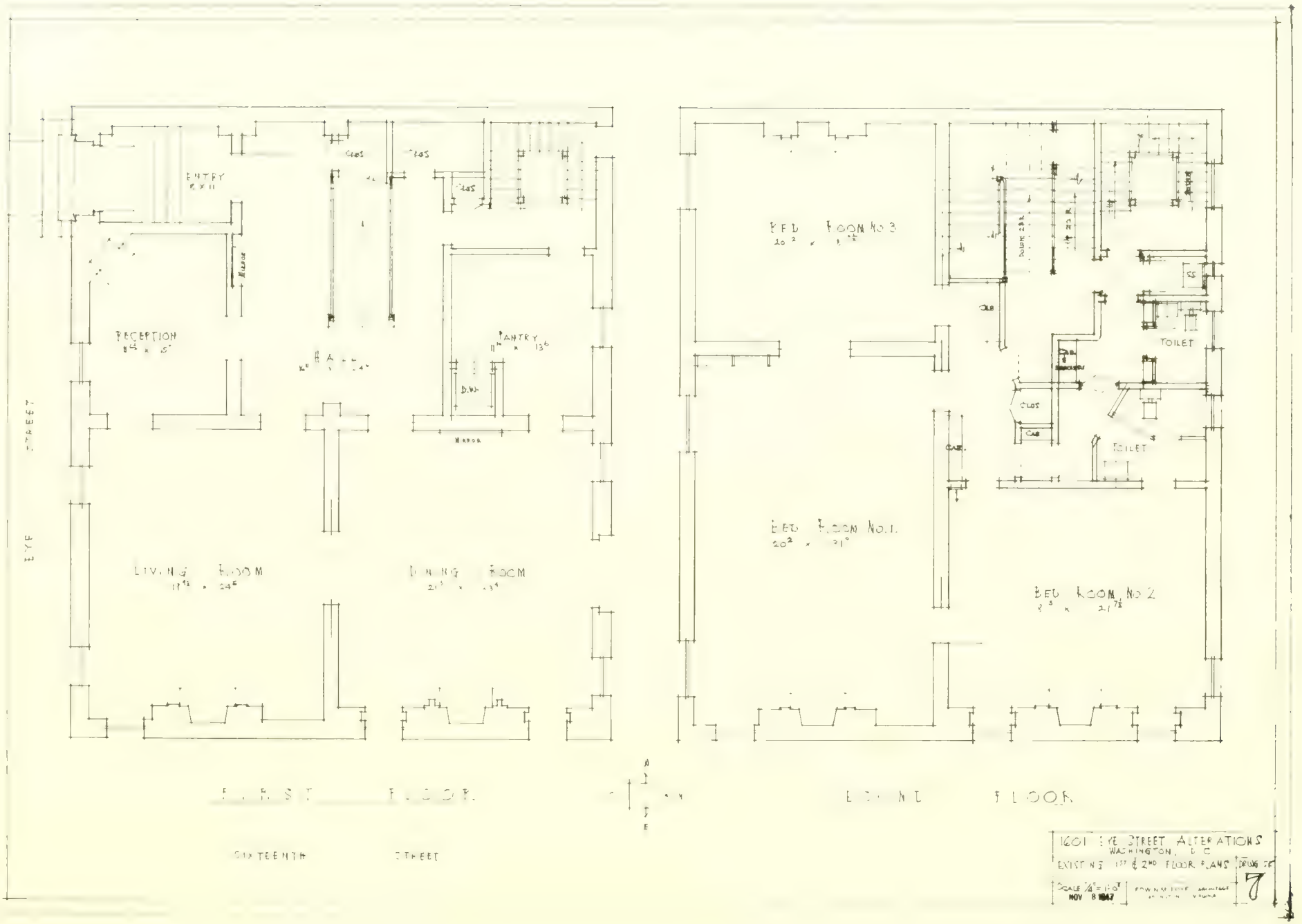
Architecture

Hornblower & Marshall designed a gabled house of pressed brick: four-square, uncompromising, austere to the point of severity, lacking even a cornice. Only in a most superficial way could it be described as Colonial Revival. Rather than emphasizing the features (entrance,

[3] Both sets of drawings as well as the specifications and certain pieces of correspondence are in the possession of the CFA, presented by Mrs. Richard M. Hoover, daughter of Edwin and Laura Loye.



The Justice Gray residence prior to additions to the "Arno" Hotel, c. 1900.
Huntington Library, San Marino, California, Frances B. Johnston collection



First and second floor plans of existing building, published in Edward M. Law, 1947

windows, cornice), the walls themselves became the dominant theme. The house had the look of a solid pierced by carefully positioned cavities instead of a volume protected by a masonry skin designed to frame the individual elements. Such an architectural statement must have been in itself, and by contrast with its neighbors, a tour-de-force. The large show window with its delicate architrave installed by the Christian Science Church in 1949 completely ignored this important balance and composition.

The house was almost purely utilitarian in its conception. Its success depended in part on the exceptional brickwork and subtle enrichments which included the iron-studded entrance door, the brick billet and sandstone bands, the brick quoining at openings and the copper of the snow-guards, gutters, downspouts and scuppers.

This image of a seemingly puritanical nature was evident in the nearly clinical atmosphere of the interiors and furnishings when occupied by the owner/builder, Justice Gray. In a sense, the house was Justice Gray, displaying at best an almost ephemeral memory of gaiety prostrated by an overpowering dose of reserved good breeding. By comparison, the Nicholas Anderson house (see *SSA*, I) built one block away and several years earlier had a disorganized, cluttered, bohemian look, popular for the period.

Gray was from one of Boston's wealthiest families. Shortly after receiving his undergraduate degree, his family suffered a financial reversal. To what extent this may have permanently affected the young Gray is unknown. However, he returned from Europe and went back to Harvard to study law, concentrating on legal prece-

Entrance and stair hall, Gray residence, c. 1900.
Huntington Library, San Marino, California. Frances B. Johnston collection





Dining room, Gray residence, c. 1900.
Huntington Library, San Marino, California. Frances B. Johnston collection.

Study, Gray residence, c. 1900.
Huntington Library, San Marino, California. Frances B. Johnston collection.



dent, an interest he maintained for the remainder of his life. In a world changing with such astonishing rapidity, Gray chose to anchor his end of it to continuity, to a stability and tradition he perhaps felt undermined by the collapse of his family fortunes. He remained stiff and free of distractions: in fact, glued to law. He married only late in life. In retrospect, Gray's house seems a manifestation of his character: solidly anchored, resolute, a symbol of tradition without maudlin sentiment.

Biographies

HORNBLOWER & MARSHALL, ARCHITECTS
See text, 1600 I Street, N.W.

Owners and Tenants

JUSTICE HORACE GRAY (1828–1902) was born into one of Boston's more prominent families. His grandfather, William Gray, was a wealthy merchant, having at one time a fleet of sixty square-rigged ships. William Gray ultimately settled in Boston and was elected to the state senate. In 1810, he was elected lieutenant governor of Massachusetts and was, at that time, the wealthiest man in Boston.

William Gray had two sons. His first, Francis Calley, became noted for his many bequests to Harvard. Gray's Hall was named for him. Horace, the second son and father of Justice Gray, was a leading citizen in Boston. His deep interest in floraculture and horticulture brought him to work actively towards public improvements in Boston. Horace Gray senior is credited with establishing the city's beautiful public gardens. Gray also cultivated many foreign varieties of grapes and owned the largest grapehouses in the United States.

Horace Gray, Junior, was the eldest son of Horace and Harriet (Upham) Gray. He was prepared for college in Boston at private schools and, remaining in his native town, entered Harvard.

Library, Payne residence, c. 1930.
Virginia Museum, Richmond



Gray graduated from Harvard in 1845 and immediately sailed for Europe where he traveled extensively. His father, however, who had been a wealthy man, met with financial reverses in 1847. Young Horace returned home and entered the Harvard School of Law. While in school, his interest and enthusiasm placed him at the forefront of his class. He diligently studied the methodological approach to law, which emphasized the role of legal precedent: the tracing of decisions as far back as possible in order to establish their historic continuity. This method he followed through his career and it characterized his judicial opinions.

Upon leaving law school, Gray studied in Boston in the offices of Sohier and Welch and under Judge John Lowell. He was admitted to the bar in 1851. Soon afterward, the reporter of decisions of the supreme judicial court, Luther S. Cushing, became ill and Gray was appointed as a temporary substitute. In 1854, he received a permanent appointment; an important position seen as a stepping-stone to the bench.

Gray was particularly interested in public affairs at this time. Despite his generally conservative views, he affiliated himself with the Free-Soilers. He remained strongly anti-slavery and joined the Republican party soon after it was formed. This position may have contributed greatly to his failure to receive the nomination for attorney general in the 1860 Massachusetts state convention. However, Gray remained a valued advisor to Governor John Andrew on the difficult legal questions concerning the Civil War.

Governor Andrew named Horace Gray to the state supreme court in 1864. At the age of thirty-six, he was the youngest appointee in the court's history. Gray became senior associate justice in just five years, due to the death or resignation of five other judges on the bench. By 1873, upon the death of Chief Justice Chapman, Gray was appointed chief justice. As his reputation grew, he was sought for nomination for service on the commission created by the Treaty of Washington, which helped to mediate differences between the United States and Great Britain. Gray carefully considered whether the constitution of his state allowed him to accept such an appointment and concluded that he could not accept. He remained on the Massachusetts court for eighteen years and, during this period, contributed extensively to the published opinions of the court.

Horace Gray's superior performance in the Massachusetts court naturally led to his appointment as justice of the Supreme Court in 1881.



Justice Horace Gray by Albert Rosenthal of Philadelphia, 1890
Library of Congress Prints and Photographs Division

He remained on the bench, providing his technical and historical expertise to a series of fateful decisions, until illness forced him to resign. His strong nationalistic views were revealed in the controversy over the issuance of government greenbacks in 1884 (Julliard v. Greenman). Paper currency first had been used to cover expenses during the Civil War. However, a ruling by the Supreme Court in 1870 (overturned a year later) declared the greenbacks unconstitutional. Therefore, when the Treasury issued paper currency in 1878 at a time of peace, the country demanded clarification. Gray backed the United States government in its authority over currency control. In his search for precedent, remarkably, he was unable to find support in prior decisions. Yet, Justice Gray adhered to his conclusion that a central government had the authority to issue paper currency whether in peace or war. He determined that the issuance of greenbacks was a decision to be made by Congress and not a question to be considered by the judiciary branch of government. Up to this time, this was perhaps the most sweeping opinion ever rendered on the extent of congressional power.

Gray loved Washington. His social life continued to be as pleasant as it had been in Boston. In 1889, he ended his long bachelorhood and married Jane Matthews, daughter of his late friend and colleague, Justice Stanley Matthews. During the remaining years of his life, Gray's health began to wane and, in February 1902, he suffered a stroke. Unwilling to impede the Court's work, Gray resigned in July of 1902 and died two months later on 15 September at his summer home in Nahant, Massachusetts.

Sources: Louis Filler, "Horace Gray", in Leon Friedman and Fred L. Israel, *The Justices of the United States Supreme Court 1789–1969, Their Lives and Major Opinions* (New York: Chelsea House, 1969). *NCAB*, 1:35; *DAB*; obituary, *NYT*, 16 Sept. 1902.

John Barton Payne (1855–1935) was born in Pruntytown, Virginia (now West Virginia), where his father had a brief medical practice from 1847 to 1860. Just before the outbreak of the Civil War, Dr. Amos Payne and his wife, Elizabeth Barton Smith, returned with their ten children to his ancestral farm at Orleans, Fauquier County, Virginia. Dr. Payne continued to practice medicine from an office in the old farmstead. In 1862 the house was occupied by General Burnside and, by the end of the war, the farm had been stripped of anything useful, leaving the family destitute. John's older brother, Edward, was killed in an early skirmish not far away. During the war, Payne provided his medical services to the community without thought of reimbursement, since no one had money or even the means to barter. To keep the family from starving, his sons were given the duty of working the fields. By no means were the Paynes ever prosperous.

John was educated chiefly by his older sister Eugenia, and continued to help run the farm until he reached the age of fifteen. He then worked as a clerk and eventually manager for several general stores. In 1874, he found a position as assistant to the Clerk of the County and Circuit Courts in Warrenton, Virginia. Having decided on a career as an attorney, young Payne studied law at night and worked in a local mill and store during the day. He was admitted to the Bar in 1876 and began to practice law in Kingwood, West Virginia. Shortly thereafter, Payne became chairman of the Preston County Democratic Committee and published his own small paper, *The Virginia Argus*. In 1882 he was elected mayor of Kingwood and in the same year moved to Chicago.

According to Payne, he moved to Illinois because "the great attraction of Chicago as a field for legal practice could not be thrust aside." (*The Red Cross Courier*, March 1935, p.6) Within eight years, Payne was president of the Chicago Law Institute. His genial personality, decisiveness and energy contributed to his election as judge of the Superior Court of Cook County in 1893. As judge, Payne quickly earned a reputation for speed in dispatching the court's business. Five years later, Payne again returned to his law practice and became known as one of the nation's best trial lawyers. With his partner, Edwin Walker, Payne built a large practice, and in 1903 consolidated with another firm under the new name of Winston, Payne, Strawn and Shaw. As president of the Board of South Park Commissioners (1911–24) in Chicago, Payne turned over his salary to the requisition of art work for the park buildings.

In 1913, President Wilson offered Payne the post of solicitor general, but he declined to take it. In 1917, however, when the United States had entered the First World War, Payne was sent as arbitrator in the ship-building strikes of the west coast. He then entered into a long period of public service under five presidential administrations. Under Wilson he served as a member of the Board of Appeals in the Treasury Department and as general counsel to the U.S. Shipping Board Emergency Fleet Corporation. To prevent a conflict of interest, and at a considerable loss of income to himself, he resigned from his law firm (which was then counsel to several railroad companies) to become general counsel of the United States Railroad Administration during Wilson's nationalization of the rail system. In 1919, Payne was appointed chairman of the U.S. Shipping Board and, in 1920, he became a member of President Wilson's cabinet as secretary of the interior. He also assumed the role of director general of railroads during this period.

As secretary of the interior, Payne was noted for his vigorous efforts opposing the construction of reclamation dams in Yellowstone National Park. He whole-heartedly believed that America's national parks should remain free of commercial intrusions.

In October 1921, President Harding offered Payne the chairmanship of the American Red Cross. Payne accepted under the condition that he would serve without compensation and that he would pay for his own expenses. Payne was reappointed to the position by Presidents Coolidge, Hoover and Roosevelt. He also served as chairman of the board of governors of the League of Red Cross Societies during this time.



Judge John Barton Payne as chairman of the American Red Cross, from *The Red Cross Courier*, 2 September 1930.
The American Red Cross

While holding these positions, he dealt with some of the greatest disaster relief programs in history. These included the Mississippi Valley floods of 1927, the Florida hurricanes of 1926 and 1928, the West Indies hurricane of 1928, the mid-West drought of the 1930s, and the Great Depression prior to the organization of federal relief for the unemployed. His work, in this respect, was not limited to the United States. For his humanitarian efforts Payne was decorated by at least nineteen foreign governments, some honoring him more than once.

Despite the work load, Payne found time for hobbies and cultural interests, art collecting among them. For his contributions of artworks and artifacts, he earned the gratitude of various colleges, societies and public institutions throughout Virginia. Payne donated a major art collection and considerable funds toward the construction and establishment of the Virginia Museum of Fine Arts in Richmond and built a public library for Warrenton, Virginia, a community near his farm. He contributed large sums of money toward establishing a hospital at the University of Virginia and, after providing the initial funds for the restoration of the College of William and Mary, influenced John D. Rockefeller in taking an interest in Williamsburg itself. Payne served as president of the Virginia Museum of Fine Arts, director of the Brookings Institution, director of the National Geographic Society and director of The George Washington University.

Even Payne's leisure moments were filled with energy and purpose. He enjoyed playing golf most and, among his numerous memberships, was an active member as well as president of the Burning Tree Golf Club. Payne also owned a large farm he called St. Leonards near Warrenton, Virginia. In 1932 he built a stone lodge on the property and kept commercial herds of prized hogs, sheep and cattle. In the summer, while at work in the city, he wore the same walking shoes, old seersucker suit and tropical sun helmet as he wore while on his ramblings at St. Leonards.

Following his move in 1913 to Washington, Payne married Jennie Byrd, the daughter of Thomas B. Bryan and Jane Byrd Page. This was Payne's second marriage; his first wife was Kate Bunker, daughter of Judge Edward C. Bunker, whom he married in 1878. Current research has not revealed her fate. According to *The Red Cross Courier*, Jennie Payne was a prominent artist. She was known for her generous contributions of time and money toward the restoration of St. John's Episcopal Church across Lafayette Square from the White House. Upon her death in 1919, Payne continued this charitable practice in remembrance of his wife.

Shortly after his return from Tokyo in the fall of 1934, following a successful meeting of the International Red Cross, Payne developed a cold which apparently was complicated by an appendicitis attack followed by a fatal bout of pnuemonia. He was buried at Oak Hill Cemetery in Georgetown, survived by twenty-four nieces and nephews.

Sources: *DAB*, Suppl. 1; Eugene P. Trani, "John Barton Payne", in *Secretaries of the Department of the Interior* (National Anthropological Archives, 1975); *John Barton Payne, Chairman American Red Cross* (Public Information Service. American Red Cross, 1934); *The Red Cross Courier*, vol 14, no. 9 (March 1935), "Memorial Number to John Barton Payne", autobiographical notes, 1855–1924; files of the American Red Cross, undated.

Appendix

Architectural Drawings or Prints

The Commission of Fine Arts has plans both of the house prior to renovation as well as drawings and details of the proposed renovation made in 1948 and 1949 by the architect, Edwin Loye, for the Christian Science Church.

Photographs or Sketches

LC. HABS, Russell Jones photograph, March 1959, south elevation from the southeast (29609 - DC - 154-1). Painting of Horace Gray by Albert Rosenthal, Philadelphia, 1890 (RS 1 - 29610).

Huntington Library, San Marino, California. Frances Benjamin Johnston photographs, c. 1895: 16th and I Street facades (2066); stair hall (2067); dining room (2068); library (2069).

Virginia Museum of Fine Arts, Richmond. Payne Collection, photograph of his library, c. 1930 (29043).



View looking northwest from grounds of Lafayette Hotel (destroyed), 1967.

Entrance facade, c. 1952.
The First Church of Christ, Scientist Boston



CHS. Mrs. U.S. Grant Collection. Photograph looking southwest with Tuckerman house in background, c. 1905.

CFA. Photograph of 16th and I Street facades from driveway of old Lafayette Hotel (destroyed), c. 1967.

The First Church of Christ, Scientist. Photograph from roof of old Lafayette Hotel at southeast corner of 16th and I Streets. c. 1950; looking southwest across 16th Street, c. 1967; view from U.S. Chamber of Commerce Building, c. 1967; south entrance facade, c. 1955; detail view 16th and I Street elevations, c. 1950; view from southwest with Gordon Hotel annex, c 1950; view from southeast, c 1950; distant view with Gordon Hotel, c. 1950.

Red Cross Society. Photograph of John Barton Payne on opening of trans-Atlantic telephone service to Switzerland (RC 19557); Payne leaving the White House, 2 September 1930 (RC 22578); Payne with Eleanor Roosevelt, 1934 (RC 2897 IM).



900 and 910 Sixteenth Street, N.W. Third Church of Christ, Scientist, and The Christian Science Monitor Building

The church and office building are located on the northwest corner of Sixteenth and I Streets, N.W., in Square 185 on lots 1, 3, 4, and part of 2, known for purposes of assessment and taxation as lot 41.

Previous Structures on the Site

Lots 1 and part of 3 were occupied by the Gray-Payne house and garden at the time of purchase by the Christian Science Church, and earlier by the Adams house (see 1601 I Street). On the east part of lot 2 was a house that, judging from its style, was erected in the 1870's. The Hopkins map of 1887 indicates that the owner at that time was Johnson Hellen, presumably a member of the same family as Walter Hellen, who was related to the Adams family by marriage. To the north, facing Sixteenth Street, was the Gordon Hotel, formerly The Arno, a late nineteenth century structure. At some point, around 1890, both The Arno and the Hellen house were remodeled, enlarged and connected at the rear.

History

Mary Baker Eddy organized the Christian Science Association in 1886, and in 1892 established The First Church of Christ, Scientist, in Boston. This church is considered The Mother Church, of which all other Christian Science churches are branches.

Mrs. Eddy visited Washington with her husband in 1882. He was in the city to research copyright laws, in order to protect her book, *Science and Health*, the basis for Christian Science belief. From their boarding house on the site of the Supreme Court building Mrs. Eddy gave a series of fourteen, three-hour lectures on Christian Science. The lectures attracted about fifty people, but it was not until 1895 that there was sufficient interest to organize a Christian Science Society. By October of that year requirements for church status had been met, and First Church of Christ, Scientist, Washington, D. C., was organized. By 1911 the members were able to buy a lot and build a church at 1770 Euclid Street, N.W., which remains their home today.

First church was already experiencing overcrowding by 1918, and plans were made to organize Third Church, Second Church having been organized in 1899. A group of 142 charter members met first in the National Woman's Party Building at 14 Jackson Place, one of the old townhouses on Lafayette Square, since demolished. The space proved to be inadequate and the church moved to rooms in the Masonic Temple, New York Avenue at Thirteenth Street. Nine years later, in 1925, the former Universalist Church at Thirteenth and L Streets, N.W., was purchased. The Universalists had vacated it in anticipation of building their National Church at 1810 Sixteenth Street, documented in this volume. The building was extensively remodeled and served the members for forty years. As time passed, the church was almost surrounded by buildings belonging to the old *Washington Daily News*, and considering the increasing amount of noise, it was decided in 1967 to sell the church building to the newspaper as a site for future expansion; it was subsequently demolished.

Third Church members then moved a block away, to the newly-constructed Cambridge Apartments at Thirteenth Street and Massachusetts Avenue, renting a ground floor auditorium as well as lower floor space for the Sunday School. They had been considering a new church building for some time, but had not been able to find a downtown site they could afford. At about this time, the Mother Church decided to clear its site at Sixteenth and I Streets and build a major Christian Science complex, similar to but on a much smaller scale than the one then under construction in Boston. It seemed fitting that the downtown church should occupy part of the site, and so arrangements were made for Third

Third Church of Christ, Scientist. View from plaza toward intersection of 16th and I Streets, 1971.
Cossutta & Associates, Architects, New York (Ted Gorchev photograph)



View looking northwest from north wing of AFL-CIO building (site of Lafayette Hotel).

Church to build on the Sixteenth and I Street corner, with an office building to occupy the northern part of the site. The office of I. M. Pei & Partners, at that time planning the Christian Science Center in Boston for The Mother Church, was selected to design the complex, with Araldo Cossuta as partner-in-charge; ground was broken on 6 October 1969 and the first service held in the new building on 26 September 1971; dedicatory services were held on 31 December 1972, when the church was free of debt. The office building was completed in October 1971.

The process of selecting an architect and achieving a satisfactory design had not been easy. Of all the building types, it is safe to say that designs for churches and residences elicit the strongest emotional reactions from clients, and Third Church was no exception. An architect member of the church was retained, but gave up after having developed at least a dozen schemes that failed to achieve a consensus. Leon Chatelain, Jr., a prominent Washington architect, tried several times but was also unable to please everyone. The members were split into the traditional and modern camps, but within these major divisions were many subdivisions, each one with its proponents. Having reached an impasse, the suggestion was made that discussions be held with the Pei firm. Araldo Cossuta came to Washington to talk with the members, and by all accounts he was an effective salesman; he was able to win the members over to his scheme for placing a small office building up against the unfinished facade of the World Center building (bordering the site on the north), placing the church on the corner of Sixteenth and I streets,

View of auditorium toward Readers' platform.


GOD IS LOVE John
360
148
219

and uniting the two with a landscaped plaza. He was also able to convince them that the church should be contemporary in design.

Cossuta's first scheme was for a circular building faced with marble, but it was rejected because of expense and because of fears that the acoustics in the round structure would not be satisfactory. Other factors influenced the design; the church found it could not purchase additional land to the west, making the site a very restricted one for the program.[1] (The architect's design concept is discussed further in the *Architecture* section of this chapter.)

When built, the new church provoked considerable discussion. Its detractors criticized its "brutalism", its blank walls facing the city streets in a location only two blocks from the White House. They saw the open plaza, designed by the architect to unite the church and office building, as destructive of the integrity of the street. Cossuta, on the other hand, saw it as a pleasant amenity, a giving-back of open space to the city. However, even those who disliked the exterior and siting conceded the merit (perhaps even the beauty) of the interior. Critic Wolf von Eckardt noted:

> . . . This "sculptural church building", as Cossuta calls it, is unquestionably ingeniously designed.
>
> There is a skylight all around the perimeter of the roof of the structure, so that great shafts of light flood the walls five stories down to the entrance lobby. The floor of the auditorium on the second level, as well as its balconies seem to float within this dramatic light well.[2]

Totally different, but invariably mentioned when the church is discussed, is the Sunday School on the top floor. Bright and airy, the rooms open through sliding glass doors onto balconies that are sheltered from the wind by the high perimeter walls. Planting beds are filled with seasonal flowers.

Another interesting aspect of the church is the exterior carillon. The bells are set in a horizontal "bell tower" that projects out over Sixteenth Street. They are visible to passers-by and, through a window, to worshippers in the auditorium. To construct the carillon—not allowed under the D. C. Code because of the projection over public space—the church appealed to the mayor and was granted a zoning variance. There are twenty bronze bells, cast in Belgium and installed by the Bergen Bellfoundries of Greenwood, South Carolina.

The office building on the north part of the site contains rentable space as well as offices of the Christian Science Monitor and the Christian Science Committee on Publication. Originally, the ground floor space facing Sixteenth Street housed a Christian Science Reading Room, but this function has been moved elsewhere.[3]

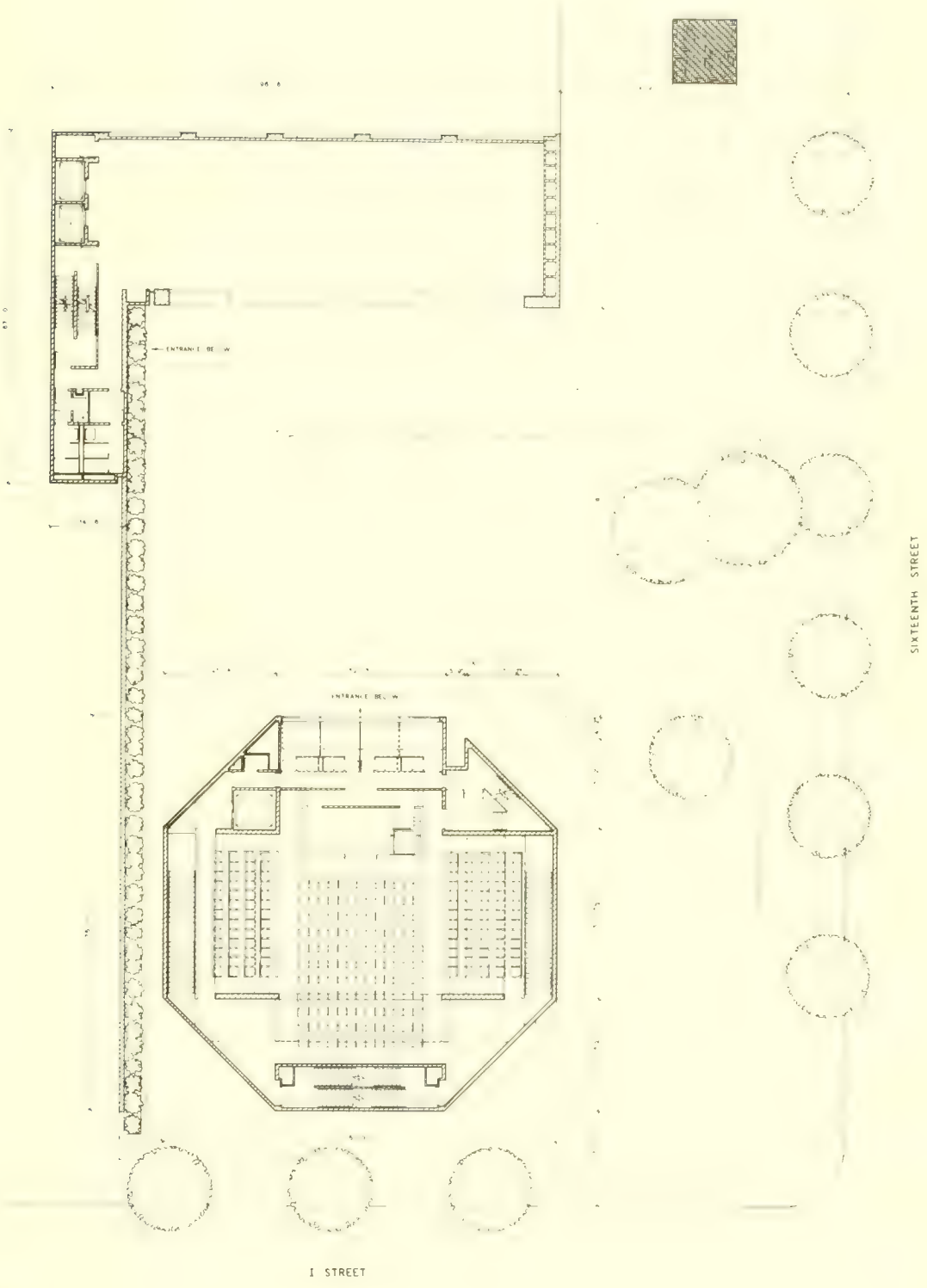
Architecture

This chapter is the only selection in the current series of Commission of Fine Arts publications devoted to a contemporary building. Because of the general nature of contemporary design, the following architectural section has been amended to combine commentary and specific description.

The complex, including office building, church and plaza, forms a precise if somewhat unorthodox urban geometry. Occupying an irregularly-shaped lot measuring 186′–0″ on Sixteenth Street by 83′–3″ on I Street, the design in relation to the property envelope goes beyond the simple requirements of either the site or the client. The plan would be as impressive in the two-dimensional form of an abstract painting as it turned out to be in three dimensions. In composition, what might have been a static and fairly academic exercise was made dynamic through the introduction of a triangular lawn which provides the fulcrum or balance between the two buildings while simultaneously piercing the envelope imposed by the local zoning regulations. Since both entrances focus on the plaza, this break in the envelope is the only opportunity for the buildings to interact with the street. Curiously, three randomly placed trees on the plaza lawn save the complex from the grueling tensions imposed by the geometry and character of the overall design. Two of these trees date to the early part of the century and are of a sufficient scale to complement as well as challenge the buildings. The balance achieved is an artistic stroke on the part of the architect.

The irregularity of the lot is caused by a 24′–6″ wide parcel which projects from the northwest and extends 84′–2″ along the flank of the west

[1] Information on the development of the design obtained during an interview with David Williams, chairman of the building committee, August 1980, and with architect Araldo Cossuta, May 1987.
[2] Wolf von Eckardt, "New Church Design: Rude, Brutal, Military, Uncivilized", *WP*, 28 November 1970.
[3] Background material on the Christian Science Church in Washington taken from *Christian Science in Washington, D. C., an Historical Sketch*, a typewritten manuscript prepared by the Washington, D. C. office of the Christian Science Committee, 1982. A copy is in the Columbia Historical Society.

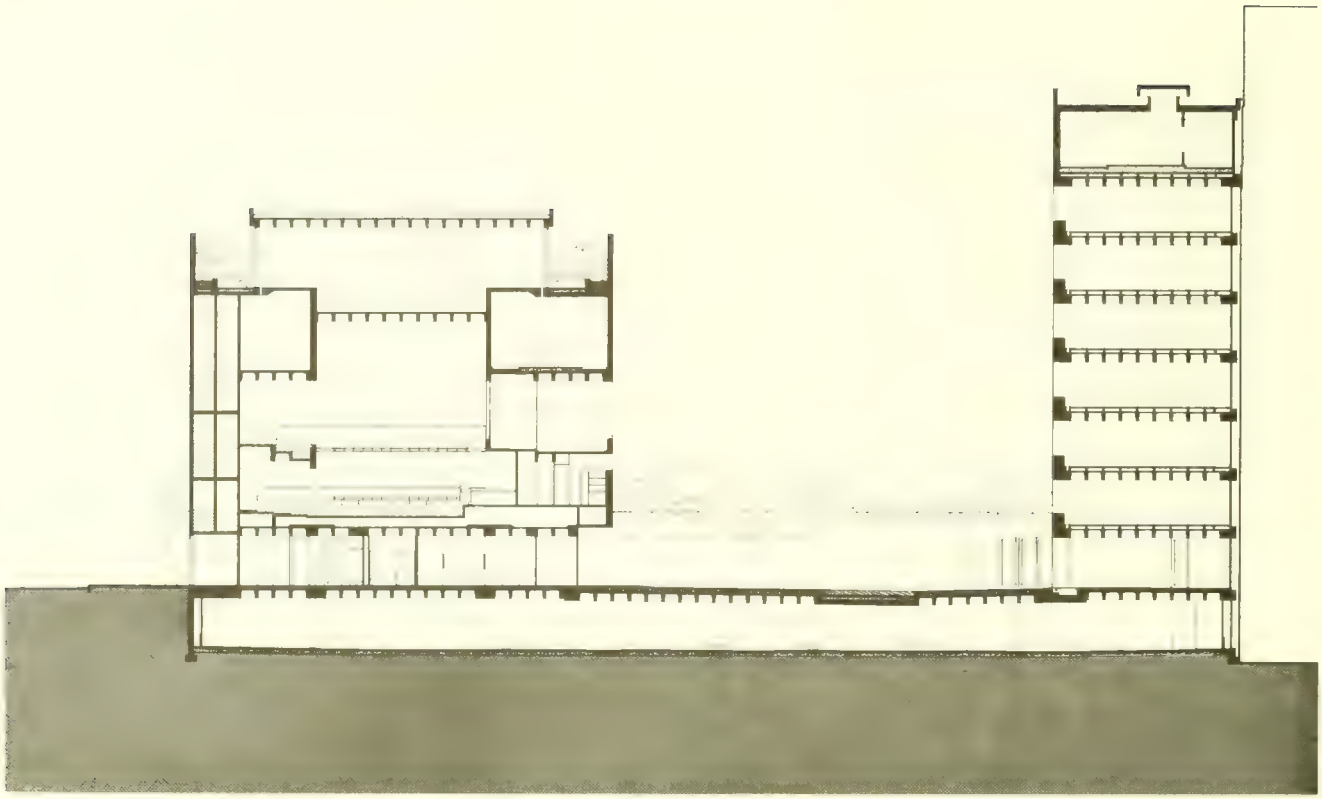


THIRD CHURCH OF CHRIST, SCIENTIST

900 SIXTEENTH STREET N.W.
WASHINGTON, D.C. 20006

I.M. PEI & PARTNERS, ARCHITECTS
ARALDO COSSUTTA, PARTNER IN CHARGE
1969

2ND FLOOR WITH SITE PLAN



North-south cross-section of building complex
Cossutta & Associates Architects New York

property line. This provides a 13′–5″ wide space for the office building service core, with the remainder of the parcel, in conjunction with the adjacent alley, furnishing the room necessary to access the underground garage beneath the plaza.

The plan for the entire complex was worked out on a grid system based on a three foot square. On the grid, the 66′–0″ high church appears as an octagon, typically poured in place concrete inside and out, containing softening (and accoustic) materials which include carpeting and wood accents; featured are concrete waffle ceilings that provide the horizontal structure as well as recesses for the predominant lighting source of individual panels.

Whereas the church exterior is an irregular octagon having walls alternately 32′–3″ and 30′–6″ wide, the interior takes the form of a Greek cross, the ends facing the cardinal points and corresponding to the four wider exterior walls. Actually, there are three interrelated structural systems. The primary is the load-bearing concrete exterior walls of the octagon.

The secondary is formed by the load-bearing interior walls of the east and west arms of the Greek cross. The tertiary is defined by the square created by the intersection of the hypotenuses of the four right triangles left over from the diagonal walls of the octagon and the interior walls of the Greek cross. The square determines the length of the interior bearing walls visible in the auditorium and manifests both as the auditorium ceiling as well as the square penthouse which functions as the Sunday School and nursery.

The integrity of the east and west faces of the square is retained throughout the building height, culminating in skylights which illuminate the interior of the nearly windowless auditorium far below. At the penthouse level, the building parapet and the north and south faces of the square define landscaped roof terraces.

The church lobby is entered from the north through two parallel screen walls of glass. The lobby is a low, wide space, faced in travertine opposite the entrance and set between a polished brick floor and the ever present waffle ceiling. Matching staircases at either end give access to the 386-seat auditorium (sanctuary) on the upper level. The architect described this arrangement as providing the physical element of mystery appropriate to a religious experience.



View into plaza toward office building

Naturally, the Greek cross system is most apparent in the auditorium, although visually the latitudinal arms are truncated by the south stair fire wall and the Readers' platform screen on the north. (The screen provides a hallway for the dressing rooms of the organist, soloist and readers.) Unlike a more traditional church, it is this apparently shorter north-south line that is the principal axis of the auditorium.

The auditorium is exceptionally dynamic and powerful. There is little about it that might characterize traditional religious enclosures. It is, afterall, an auditorium not a sanctuary. The design is powerful in that the structural elements are not camouflaged or even sublimated; they are in a sense glorified, as though intended to reflect the bare bones of belief. The dynamic element which brings the whole assemblage to life is something provided by nature assisted by the architect: sunlight. The skylights, for the most part invisible to the congregation, provide the means for sunlight to strike the longitudinal walls in an ever-changing pattern of brilliant light: in the morning illuminating the east staircase to the lobby and in the afternoon the west staircase. This introduction of a "mysterious" natural light adds immeasurably to the success of the space.

Church lobby



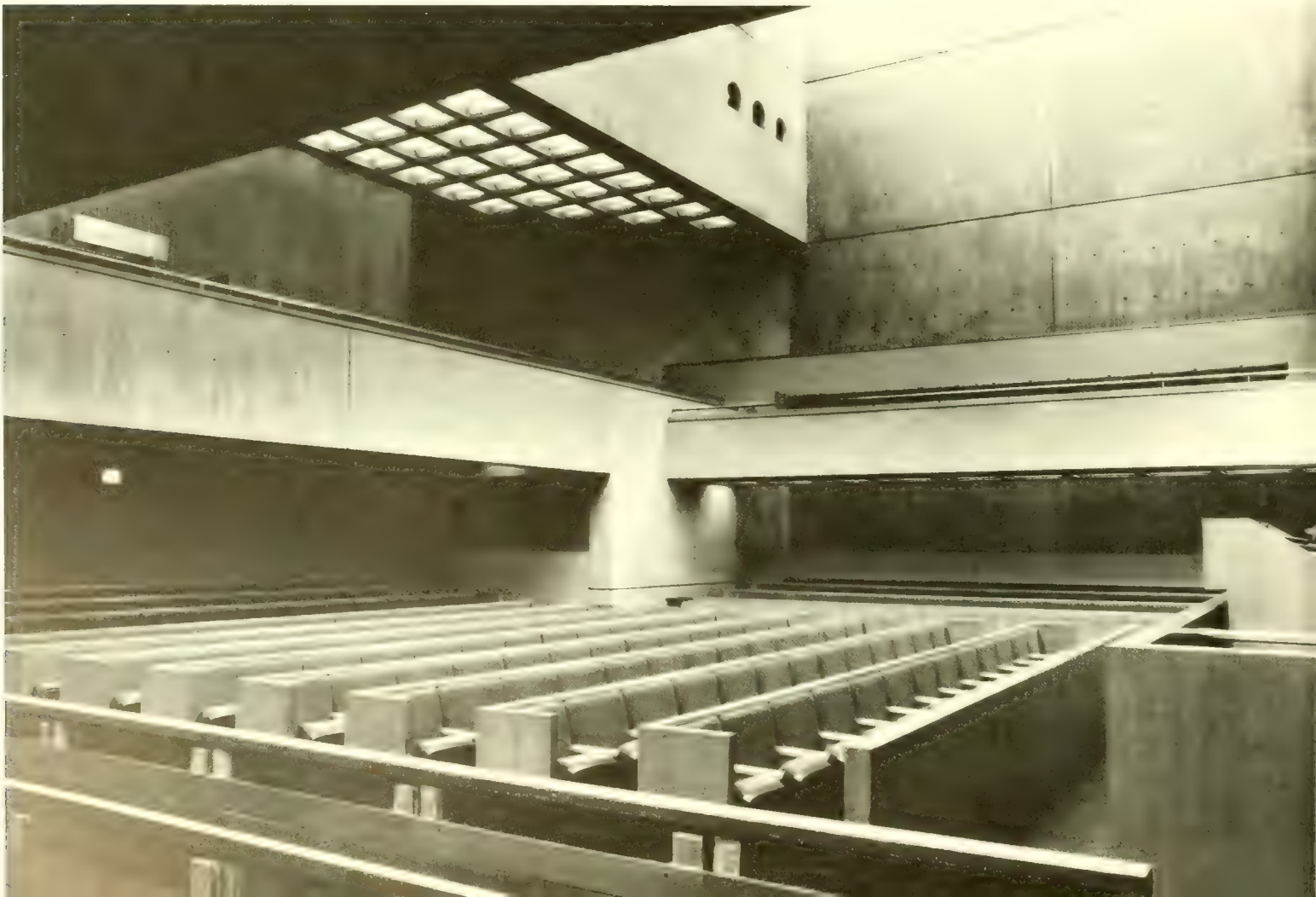


Northeast corner of auditorium with window framing exterior belfry.

The building complex for all its virtues, however, is not completely successful. There are two outstanding problems that are not easily resolved. The first, and most damaging, is the forbidding elevation brooding over I Street. The south elevation of the church, grudging in its recognition of a major street, provides an emergency exit and, almost as an afterthought, an anemic stretch of short strip windows offering little visual stimulus to either the pedestrian or the occupant. The south side of the church conjures the very unfortunate but obvious image of a wartime bunker. This dismal view is compounded still farther by a dark, narrow, "corridor," arbitrarily treated, that connects I Street with the plaza on Sixteenth Street. According to the architect, because of the constricting width of the site, little could be done to amend the problem. In part, it was for this reason that the plaza was emphasized.

The allusion to a concrete bunker bears on the second problem. The complex was originally intended to have a marble sheath. The estimated cost of construction compared to available funds forced the architect to abandon the con-

Auditorium looking southwest.





The narrow pedestrian connection between the plaza and I Street.

cept. In order to prevent the dissolution of his design, the architect attempted to soften the harsh impact of a concrete building on Sixteenth Street by developing a pouring form designed to provide a limestone character to the concrete once set. In addition, three features, sensitive in comparison to the basic design, were emphasized as foil to the realities of concrete. The features included the belfry which projects toward Sixteenth Street and required a zoning variance, the herringbone brick paving, and the plaza lawn with its towering, carefully asymmetrical trees.

The Third Church of Christ, Scientist is a tour de force. Although other organizations have building complexes on Sixteenth Street (for example, the National Geographic Society), the Cossutta design is the only instance where as much importance is placed on the site plan as on the individual structures themselves. Though flawed, the ensemble is a complete and coherent entity that attempts to use its site as a palette, providing not just an entrance to a building but a civic arena, a sculpted open space that both excites and leads the eye.

Biographies

Architect

I. M. Pei & Partners, the New York architectural firm responsible for the design of Third Church, was formed by Ieoh Ming Pei, who was born in Canton, China, in 1917. Pei came to the United States in 1935, received his Bachelor of Architecture degree from MIT in 1940 and his master's degree from Harvard in 1946. He was assistant professor of architecture at Harvard's Graduate School of Design from 1945 to 1948 and then joined the real estate development firm of Webb & Knapp, working under William Zeckendorf as director of architecture from 1948 to 1955.

In 1955 Pei started his own firm, which subsequently became I. M. Pei and Partners. The word "partners" in the title is an important one. The firm consists (in 1987) of six partners, all of whom could have distinguished careers practicing alone; they have preferred, however, to pool their abilities in what has been described as "a fellowship of artists and intellectuals who share a common devotion to the highest possible standards of architectural excellence."[4] That Pei's philosophy of group practice has been successful is attested to by the numerous awards given his firm's work and the honors he has received personally, which include the AIA's Gold Medal (1979) and the Pritzker Architecture Prize (1983). The devotion to excellence and the emphasis on design within the firm does not mean that commercial work has been avoided; on the contrary, since the early years with Zeckendorf many of Pei's commissions have come from private developers. Corporations, public authorities, religious, educational and cultural institutions have also sought out the Pei firm for projects that range from large scale urban planning, involving whole areas within cities, to plans for additions to small art museums. At this writing the firm has completed over one hundred major projects in the United States and around the world. They include such diverse undertakings as Mile High Center, Denver (1959); Place Ville Marie, Montreal (1962); Society Hill housing development, Philadelphia (1964), Des Moines Art Center, addition (1968); Paul Mellon Center for the Arts, The Choate School, Wallingford, Connecticut (1973); Laura Spelman Rockefeller Halls, Princeton University, Princeton, New Jersey (1973); John Fitzgerald Kennedy Library, Boston (1979); Marina South redevelopment, Singapore (1982); Fragrant Hill Hotel, Beijing, China (1984); and the Jacob Javits Convention Center, New York (1987).

In Washington (in addition to Third Church), the firm's work includes the Southwest Washington Urban Renewal Plan (1956), Town Center Plaza (1961), L'Enfant Plaza Phase I and Tenth Street Mall (1968), East Building, National Gallery of Art (1978), Columbia Square (1987), and the Holocaust Memorial Museum (1987).

Sources not footnoted: *WWA* (1986–87); office brochure, I. M. Pei & Partners.

Araldo Alfred Cossuta, the partner in charge of design for Third Church, was born in Yugoslavia in 1925. He studied at the University of Belgrade (1945–46) and the École des Beaux-Arts in Paris (1947–50), where he received the Premier Prix Chedanne (1948), Deuxiemè Prix Daubourg (1949), and the Prix des Anciens (1950). He was associated with the atelier of Le Corbusier in 1949. He came to the United States in 1950 to study at Harvard and received his Master of Architecture degree from the Graduate School of Design in 1952. Mr. Cossuta became a naturalized citizen in 1951.

After completing his academic work Cossuta was employed with Michael Hare and Associates, New York (1952–55) before joining I. M. Pei & Partners in 1956, soon after it was formed.

[4] Peter Blake, "I. M. Pei & Partners", *Architecture Plus*, Feb. 1973, p. 53. Discussion of the Pei office and projects was continued in the March 1973 issue.



View of plaza with evening lighting of office building, 1971
Cossutta & Associates, Architects. New York (Ted Gorchev photograph)



Former Christian Science Reading Room.

Former Christian Science Reading Room in office building, 1980 (presently private office space).



Penthouse lobby to childrens' Sunday School.





Penthouse Sunday School

He became an associate in 1959 and was a partner from 1963 to 1973, when he left to become a partner in Cossuta & Ponte, now Cossuta & Associates, based in New York but with offices also in Paris and Brussels. He is a Fellow of the American Institute of Architects.

While with Pei Cossuta was responsible for the design of the University Gardens Apartments, Chicago (1961); Denver Hilton Hotel (1962); Green Center for Earth Sciences, MIT, Cambridge, Massachusetts (1964); L'Enfant Plaza Phase I, Washington, D. C. (1968); master plan for Tête de la Défense, Paris (1971); Third Church of Christ, Scientist, and Christian Science Monitor Building, Washington, D. C. (1971); and the Christian Science Center, Boston (1973), among other projects. Many of the projects listed above won design awards.

Since establishing his own firm, Mr. Cossuta has undertaken thirty-two large projects (as of 1987). They include the master plan for the Southland Corporation's headquarters development, Dallas (1977); Long Wharf Marriott Hotel, Boston (1982); master development plan for Newport News, Virginia (1982); waterfront development in Portsmouth, Virginia (1983); and the Southland Corporation's Cityplace Center, Dallas (completion date 1988), among other projects in the United States; the Credit Lyonnais Tower, Lyons, France (1977), and several development plans for cities in Canada, France and Belgium.

Sources: *WWA* (1986-87), office brochure, Cossuta & Associates

Appendix

Chain of Title

1947 Deed 3 November, recorded 28 November; Liber 8633 folio 6
Washington and Lee University, The College of William and Mary, and the National Red Cross, to the Christian Science Board of Directors for the First Church of Christ Scientist, Boston, Massachusetts ". . . In consideration of . . . ($207,000.00) . . . Lot . . . (1) and part of Lot . . . (3) in T. Drury and others' subdivision of Square . . . (185), as per plat recorded in Liber B folio 210 of the records of the Office of the Surveyor of the District of Columbia, contained within the following metes and bounds . . . Beginning for the same at the southeast corner of said Lot . . . (1) and running thence north . . . (110) feet; thence west . . . (53) feet . . . (3) inches; thence south . . . (110) feet; and thence east . . . (53) feet . . . (3) inches to the place of beginning. Notes that land is designated for tax purposes as Lot 800, Square 185.

1952 Deed 3 March, recorded 12 March; Liber 9667 folio 469
Starke D. Ferguson et al, executors and trustees under the will of E. M. Funkhouser, and the said Starke D. Ferguson, widower and individually, to Lincoln T. Prescott
" . . . the east 30 feet front on I Street by full depth thereof of Lot . . . (2) in Drury and others' subdivision of Square . . . (185), as per plat recorded in the Office of the Surveyor for the District of Columbia in Liber B at folio 210. Also parts of lots . . . (3) and . . . (4) in said subdivision . . . beginning at a point in the west line of 16th Street, 136 feet 3¼ inches, north of the southeast corner of said Square . . . (185), thence south along the said line of said street 26 feet 3¼ inches, thence west 53 feet 3 inches; thence south 7 feet 6 inches, thence west 53 feet 3 inches, thence north 33 feet 9¼ inches, thence east 106 feet 6 inches to the beginning.

Also another part of said lot numbered . . . (4) in said Square . . . (185), beginning for the same at a point on said line of said 16th Street distant 136 feet 3¼ inches north of the southeast corner of said Square, thence north 50 feet 3¼ inches to the northeast corner of said lot, thence west 106 feet 6 inches to an alley, thence south 50 feet 3¼ inches, thence east to the beginning." $489.50 in IRS stamps affixed, at the rate of $.55 per $500, making the cost approximately $445,000.

1952 Deed 10 March, recorded 19 March; Liber 9672 folio 491
Lincoln T. Prescott and his wife, Elizabeth T., to Lincoln Alvord et al, trustees of Church Realty Trust
". . . the east . . . (30) feet front on "I" Street by full depth thereof of lot . . . (2) in Drury and others subdivision of Square . . . (185), as per plat recorded . . . in the Office of the Surveyor . . . Liber B folio 210. Also parts of lots . . . (3) and . . . . (4) in said subdivision . . . beginning at a point in the west line of Sixteenth Street . . . (136) feet and . . . (3¼) inches north of the southeast corner of . . . Square . . . (185); thence south along the said line of said street . . . (26) feet . . . (3¼) inches; thence west . . . (53) feet . . . (3) inches; thence south . . . (7) feet . . . (6) inches; thence west . . . (53) feet . . . (3) inches; thence east . . . (106) feet . . . (6) inches to the beginning; also another part of said lot . . . (4) in Square . . . (185), beginning for the same at a point on said line of . . . Sixteenth Street distant . . . (136) feet . . . (3¼) inches north of the southeast corner of said Square, thence north . . . (50) feet . . . (3¼) inches to the northeast corner of said lot, thence west . . . (106) feet . . . (6) inches to an alley, thence south . . . (50) feet . . . (3¼) inches, thence east to the beginning." Designated for tax purposes at lots 801, 815, and 814 Square 185. No cost given, no IRS stamps affixed.

1968 Deed 3 September, recorded 5 September; Liber 12916 folio 425
Roy Garret Wilson, et al, trustees of Church Realty Trust, to Christian Science Board of Directors and First Church of Christ, Scientist
Same property transferred by deed immediately preceding; missing dimension in description of second parcel (parts of lots 3 and 4) is restored (see italics below): "Also, parts of lots 3 and 4 in Square . . . (185), beginning at a point in the west line of Sixteenth Street, . . . (136) feet . . . (3¼) inches north of the southeast corner of Square . . . (185); thence south along said street . . . (26) feet . . . (3¼) inches; thence west (53) feet . . . (3) inches; thence south . . . (7) feet . . . (6) inches; thence west . . . (53) feet . . . (3) inches; *thence north . . . (33) feet . . . (9¼) inches*; thence east . . . (106) feet . . . (6) inches to the beginning."

1968 Affidavit 23 October; Liber 12932 folio 313
Lincoln T. Prescott, who sold three parcels of land to the trustees of Church Realty Trust affirms that description in deed (Liber 9672 folio 491) of second parcel, parts of lots 3 and 4, Square 185, could be construed as incomplete, so he has executed a new deed containing a complete description of said second parcel.

1968 Deed 4 September, recorded 23 October; Liber 12932 folio 316
Description of second parcel, parts of lots 3 and 4, dimension in question printed here in italics: " . . . thence west . . . (53) feet . . . (3) inches *to an alley; thence north . . . (33) feet . . . (9¼) inches;* thence east . . . (106) feet . . . (6) inches to the beginning."

Selected Building Permits[5]

1970 No. B188067, 27 February. New church and office building.
Architect: I. M. Pei & Partners; builder: George Hyman Construction Company; estimated cost: $2,000,000.

1970 No. B171880, 5 March. Plumbing; $200,000.

Architectural Drawings or Prints

Original drawings are kept by the architectural firm; prints are on file at the church.

Photographs or Sketches

The office of Cossuta & Associates has a selection of exterior and interior photographs.

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[5] The box containing permits for this address, dated from 1959 to 1975, approximately, was never transferred by the D. C. government to the Federal Records Center in Suitland, Maryland, and is presumed lost.



923 Sixteenth Street, N.W.
The Sheraton Carlton Hotel

The Carlton is located on the east side of Sixteenth Street, between I and K Streets, N.W., in Square 199 on lots 58 and 9. Lot 58 incorporated subdivision lots 27 and 28, original lot 10, and that part of original lot 11 not taken for subdivision lots 27 and 28.

Previous Structures on the Site

The Nicholas Anderson residence, designed by Henry Hobson Richardson, stood on the northeast corner of the site from 1882 until it was demolished for the Carlton Hotel in 1925. Previously, the site had been used as storage space for Dickson and King's wood and coal business. (See *SSA* 1, 1530 K Street, N.W.) Further south on Sixteenth Street, within the Carlton site, were attached residences of substantial size.

History

> There is, in certain of the larger capitals of Europe a type of hotel as distinct as it is delightful; a type which up to now at least, has not been emulated in the United States.
>
> In North America's most beautiful city—the magnetic Capital— Washington, which bids the world to her portals at all seasons of the year—there has been completed an hotel which embodies the technical and mechanical excellence of America's finest houses with the refinements and personalized service of the smaller houses of Europe. This is the Carlton Hotel.
>
> This hotel lends distinction to a thoroughfare long recognized as distinctive in the Capital—Sixteenth Street. But three squares from the White House this new hotel is most convenient to the business, diplomatic and the social activities of the city.[1]

Harry Wardman built two luxury hotels in this prestigious location within a two year period. A block apart, the Hay-Adams and the Carlton stand as reminders of that brief period of wealth and indulgence that separated the Great War from the Great Depression. Like the Hay-Adams, the Carlton took the place of a fine residence designed by Henry Hobson Richardson. Tragic as that may seem to this preservation-oriented society, it is understandable that to Washingtonians of the mid-1920s these old, dark, single-family residences looked out of place in an area increasingly dominated by commercial and apartment structures; one that, architecturally, was becoming more Classical Revival than Romanesque.

Nicholas Anderson died in 1892, less than ten years after the completion of his house; Mrs. Anderson continued to live there until her death in 1917. One year later her children sold the property to Margaret Buckingham and Isabel Freeman, who also owned what is now Saint John's Parish House at 1525 H Street, documented earlier in this volume. The Anderson house was sold again in 1921 to real estate developer William F. Dennis, who occupied it until 1924; he sold it on 1 May to Anna C. Walker, who sold it on the same day to Harry Wardman. Wardman acquired additional property to the south, fronting on Sixteenth Street; he purchased the south half of original lot 10 from Mae M. Douglass in June 1924 and original lot 9 from Dr. Charles S. White in September 1925. This lot was purchased through an associate, Robert G. VanVranken.

Wardman razed the Anderson house in February 1925 and applied for a building permit in May. The Carlton Hotel was designed by Wadman's chief architect at that time, Mihran Mesrobian, who was also to design the Hay-Adams. Wardman was the builder, and the cost, as estimated on the building permit, was $2,000,000, although it was without a doubt considerably more.

The Carlton was a small hotel, only two hundred and fifty-seven rooms, and it was never designed to be a money-maker. Its appeal was to those who preferred an elegant, intimate establishment, similar (as the promotional brochure stated) to the celebrated smaller houses of Europe. An article in the *Saturday Evening Post*,

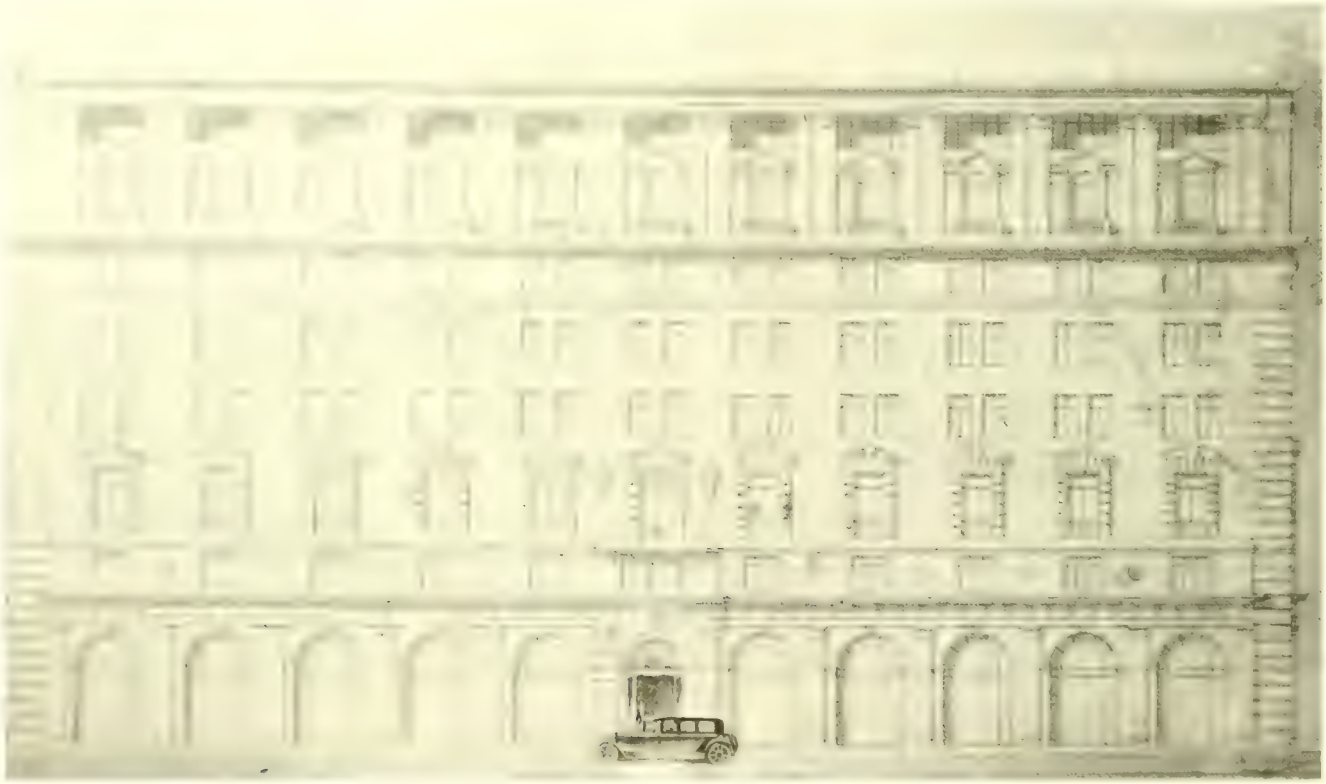
[1] MLKW, Carlton Hotel clipping file. Early promotional brochure, undated.

The Carlton Hotel garden entrance from 16th Street.



Perspective sketch of an early design proposal.
Mesrobian family collection

Rendered elevation of accepted preliminary design, dated 10 March 1925.
Mesrobian family collection



written in 1950, recalled the early use of the slogan, "Uncompromisingly Exclusive".[2] It was said that Wardman, who had been refused admittance to several of Washington's most exclusive clubs because he was "in trade", built the hotel to show Washington society what he could do. The public spaces were sumptuously decorated in the Italian Renaissance style favored in the mid-twenties. The hotel rooms—more often two-to-six room suites—were furnished with specially-made solid walnut furniture, and each corner suite had a grand piano; bathrooms featured telephones, tile imported from Holland, and outsized tubs. An article published in *Arts and Decoration* soon after the hotel opened described the interior in some detail and is quoted here, in part, for the vivid picture it paints of a first-class 1920s hotel.

> Let us imagine ourselves within the portals of the new Carlton. The lobby, rectangular in shape and extending nearly the entire length of the hotel front is striking in its individuality and quiet elegance; the effect is that of a luxurious drawing room in a home rather than the busiest place of a public hostelry. The walls, calm and unobtrusive in golden buff travertine, support a ceiling stencilled in the rich warmth of polychrome, with beams gorgeously decorated in the Florentine manner. On the floors, adding color with their tones of gold and blue, lay thick hand-tufted rugs brought from Austria. The furnishings, copies of pieces in Renaissance villas of old Italy, are exquisitely carved. Each piece . . . is a thing of separate distinction, yet the ensemble is one of exquisite harmony, a splendid achievement of the A. E. Wardeman Co.
>
> Rich masses of flowing color, deep amethyst velvet draperies hang from arched casement windows . . . These rich hangings . . . match the walls and the rugs with their design in old gold.
>
> Indirect lighting is employed; the ceiling with its many colors being bathed in a rich yellow light set upwards from lamps fittingly placed in numerous coves below. Individual reflectors for each lamp accentuate the details of the Florentine ceiling. Dragon-head lanterns, specially designed by the architect are in the form of wall brackets, the wings being placed on the wall, the long, thick necks extending forward. From a ring in the mouth of the dragon is suspended a latticed ball enclosing a flame tinted bulb.
>
> The sweep of the long travertine walls of the lobby is unbroken by the usual protrusion of registration desks, newsstands and florist shops. Everything, even the elevator shafts, is set back from the line of the lobby, thus maintaining the rectangular shape of the room.
>
> Two wrought-iron gates, mellowed with rust of the latter middle ages, have been brought from a pleasant old villa in Tuscany. They open to the Giardino. This inclosed court in the centre of the building is called the patio by the Spanish and Latin Americans.
>
> It is utterly unlike the tone of the other public rooms. These with their draperies, and blazes of color and gold, bespeak the wealth and arrogant pride of Florence in the days of the Medici. But the treatment of the Giardino is of the simplest.
>
> Its expertly arranged lighting gives an illusion of a Mediterranean sky; for the ceiling is the blue which hangs over the olive groves and vineyards of old Tuscany. . . . For tea and other functions both greater and lesser, this room with its loggia under the quaint balconies, is an ideal haven—ideal, too, for intimate chatter between dances on the small but perfect floor of this charming court.
>
> The special rooms of this wonderful hostelry are both beautiful and varied. The men's grill with its dark stencilled rafters of walnut, and vermillion red draperies, strikes a gorgeous note. . . . The room is softly lighted by two Italian candle fixtures, containing dozens of flame tinted light bulbs. . . .
>
> If you except window draperies in Mediterranean blue, the garden restaurant is similar in design and was executed by the Elgin A. Simonds Company. . . . This is a room decorated in the manner of the Florentines of the 16th Century. It is a *salle à manger* which gives a view through great arched windows of an old Italian garden. A fountain of Carrara marble splashes in the centre and lends a suggestion of coolness during hot mid-summer days. . . . The luxuriousness of the public rooms was not effected at the cost of the more intimate quarters. The bedrooms are decorated in parchment, tan and light blue. The double windows have draperies of green with crinkled golden crepe. . . . Great ingenuity has been employed in devising an extremely flexible floor plan whereby the rooms in this hotel may be grouped in any desired quantity and arrangement.[3]

The night club in the basement of the hotel was also described by *Arts and Decoration*, but in more detail by the *Washington Post* (24 October 1926), where it was noted that both the maitre d'hotel and the chef had formerly been at the Shoreham Hotel at Fifteenth and H Streets, which had recently closed its doors and would be demolished for the Shoreham Building, designed by the architect of the Carlton. From this, as well as a reference to the Shoreham in the Carlton's promotional brochure, it would seem that the Carlton's manager hoped to attract the clientele of the older hotel. Following is a description of the night club from the *Post* article, quoted in part:

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[2] Sidney Shalett, "Washington's Flossiest Hotel", *Saturday Evening Post*, 11 Feb. 1950; copy in MLKW, Carlton Hotel clipping file.

[3] Kathryn Wilson Hamill, "Great Modern Residential Hotels of America, Their Architecture and Decoration: The Carlton, Washington, D.C.", *Arts and Decoration*, June 1927, pp. 64–66.



The Carlton Hotel soon after opening, c. 1927.
Mesrobian family collection (Henry J. Robb photo)



Sixteenth Street entrance, c. 1927. Note Chandler-Hale residence at far left.
Mesrobian family collection (Henry J. Robb photo)



The Carlton Hotel, c. 1938.
Library of Congress, Prints and Photographs Division, T. Horydczak collection

The Carlton Hotel, 1971. Note absence of trees.
Commission of Fine Arts (J. Alexander photo)



> The club room is done in a riot of colors, mauve, turquoise, vermillion and old gold. Built-in wall benches upholstered in mauve extend around three sides of the room. The walls are upholstered in the same rich purple for back rests. The upholstery extends up from the bench seats about 5 feet high, and the wall above is of the imitation Travertine marble with a rough finish and painted in a pale shade of purple . . . .
>
> Money has not been spared to give the club quarters the best that could be obtained in furnishings, but the keynote of the club is social exclusiveness. The membership in the club will be limited and patrons with social position will be sought. Engraved announcements, together with elaborate mauve booklets outlining the entertainment features to be presented, were sent out this week to the President, members of the cabinet, diplomatic corps and other high government officials. . . .
>
> Each application for admission will be subject to the approval of a committee and individual membership cards will be issued in order of acceptance. A waiting list will be established. . . .
>
> "Midnight in Granada" will be staged at the club . . . and "Roumanian Night" will be held in honor of Prince Nicholas of Roumania. . . . These will be known as "Carlton Nights". Special decorations and souvenirs . . . will add to the color of the affairs

In 1934, with the end of Prohibition, the Carlton got its first bar. It was part of the Carlton Club and Garden, and its decor was distinctly "modernistic". On 10 July the *Washington Herald* reported:

> Designed by Nat Eastman, the new rendezvous features murals in striking color, red and white chairs of modernistic shape, and a hidden bar which adds genuine novelty to the room. There are no clashing colors or discordant notes in the club, which is truly a delightful place in which to dine or dance.
>
> The cocktail room opens out onto a garden

The Art Moderne lounge (Carlton Club) shortly after installation in 1934.
Library of Congress, Prints and Photographs Division, T. Horydczak collection





The Carlton garden terrace shortly after relandscaping and installation of new fountain sculpture, c. 1934.
Library of Congress, Prints and Photographs Division, T. Horydczak collection

> which completes the setting. In the afternoons it is a colorful spot, gay with awnings and tables while in the evenings carefully lighted fountains give an added effect to the whole.

The new club was also mentioned in *Fortune* magazine. The December 1934 issue featured an article on Washington, a photograph of the Carlton bar, and the following comment (page 63):

> The small and exquisite Carlton has the smartest bar, as well as a series of rooms famous as birthplaces of New Deal legislation. You will note that, since the District of Columbia won't let you see the bartender, drinks appear through a revolving servidor, like those at the automat.

Fortunately, Washington photographer Theodore Horydczak recorded the Carlton Club and Garden in a number of photographs, several of which are reproduced here.

That the Carlton was "Uncompromisingly Exclusive" was at times too much even for its elite clientele. After only a few months, according to the *Saturday Evening Post* story, the rule that required evening attire for admittance into the dining room had to be rescinded. Such "ritziness" did not make the hotel popular with businessmen, and as the Depression set in, this was a matter of some concern. When Wardman lost the hotel in 1932, along with most of his other properties, the new owners made a major effort to broaden the base of the guest list while still keeping up the services and amenities that gave the Carlton its reputation as a fine hotel. One of the mainstays of the Carlton during the Depression and afterward was, surprisingly, labor leader John L. Lewis, who established his UMW headquarters in the hotel in 1933. Later, the

United Steelworkers maintained an official suite at the Carlton, and CIO leader Philip Murray made the hotel his Washington home.

More in keeping with the Carlton's image was its use for State Department entertaining during the Roosevelt era, when the secretary, Cordell Hull, and his wife were Carlton residents. State dinners were held in the private dining room, and to accommodate them the management invested in sterling silver and gold plate service for one hundred diners. Luncheons for diplomats and cabinet dinners for the President were also held at the hotel. General John Pershing was a frequent guest in the dining room and in November 1942 it was reported in the newspapers that the eighty-two year old World War I commander-in-chief had left Walter Reed Army Medical Center to return to the Carlton for Thanksgiving dinner. The hotel remained a popular place for lunch with those high in government because of its location and superb service, and when the White House was undergoing complete restoration in 1950, President Truman used the hotel for state dinners and other occasions.

The Carlton had its share of tragedy, too. A workman fell to his death from the seventh floor during construction, and in 1938, Representative Edward A. Kenney of New Jersey was killed when, in the darkness, he inadvertently stepped through a floor-to-ceiling window on the sixth floor and fell into the south courtyard below.

In 1954 the Carlton was sold to the Washington Sheraton Corporation, its current owners, and renamed the Sheraton Carlton. The lobby was redecorated with reproductions of French antiques, and at some point the grand pianos disappeared from the corner suites and the famous bathrooms and their telephones were modernized. However, the hotel continued to attract exclusive clubs, corporations wishing to maintain a suite in the Capital, and guests who valued the service and friendliness of employees who had spent a good part of their lives working at the Carlton.

By 1975 the hotel needed rejuvenation, and there were reports of its impending sale to Washington developers Wyatt Dickerson and Tongsun Park. The sale did not go through; instead, Sheraton asked one of their hotel

The Carlton Hotel entrance, 1987



managers, Rose Narva, to see what she could do with it. Mrs. Narva's goal, as she told a *Washington Star* reporter (31 March 1976) was to "de-modernize" it, bring back the elegance of the age in which it was conceived, and make it the meeting place for Washingtonians that it once was. The renovation and restoration was considered extremely successful, and it brought back to the Carlton a sparkle and elegance that had long been missing.

Late in 1987 Sheraton announced that the Carlton would undergo a comprehensive $16 million renovation, requiring the closing of the hotel for a period of nine months. The work will involve the redecoration of all guest rooms and public spaces, as well as the updating of all mechanical systems. The emphasis will be on the creation of a true luxury hotel.

Architecture

Of all the hotels in Washington, surely the Carlton remains one of the most architecturally elegant. The concept of the Carlton was based on the small, expensive hotels of England and the Continent. According to promotional material of the day, the developer, Harry Wardman, had in mind such establishments as Claridge's in London. His decision to build modestly was intended to favor aesthetics over profit.

Unlike Mary Henderson, the grand dame of Sixteenth Street who believed bigger and more gaudy must be better, Wardman chose to build smaller with an eye to service and detail. He was well aware that his investment would receive a poor financial return. The Carlton, however, meant more than an addition to his business

The garden court as originally built, c. 1927. Note position of niche wall in relation to corner of building.
Mesrobian family collection



portfolio. It represented in limestone his answer to a Washington society that excluded "tradesmen" from its circles. Beside war, building always has been the most obvious panacea for soothing bruised egos.

For Harry Wardman, to have built large would have been too aggessive; to have used excessive ornament would have been too showy. The anticipated results of his effort, therefore, might be surmised as such: avoiding the first proved his interests lay beyond acquisitiveness; avoiding the second separated him from the vulgar and clearly parvenu. His hotel was a social, not a business statement. The Carlton was his pride and, in a sense, his child.

The architect, Mihran Mesrobian, certainly understood his employer's need to establish a premier hotel. He astutely chose the Italian Renaissance as a building type appropriate to the climate of Washington. Unlike a generation earlier, when the wealthy flaunted their riches by constructing palazzi in the more aggressive and naive style of the fifteenth century, Mesrobian cleverly took his cue from the sophisticated end of the Renaissance spectrum. He used the sixteenth century, not from the rigid standpoint of Palladian classicism, but from the more inventive vein of Giacomo da Vignola, Antonio da Sangallo (the younger) and Michelangelo himself. Most of the elements for the Carlton were borrowed from the Palazzo Farnese in Rome, begun in 1530 by Sangallo, while certain other details such as the third floor window treatment were clearly inspired by the villa of Pope Julius III also in Rome, begun in 1550 by Vignola. Mesrobian, however, simplified and provided a rarefied classicism more familiar to the cooler lines of the eighteenth century. The combination resulted in crisp understatement.

Wardman was justly proud of his hotel; it exuded a sense of refinement and good taste: breeding. In a Classical parti, the architect designed the building in layers, stressing the chief characteristic of classicism: horizontality. It was intended, after all, that the Carlton not seem too tall. In addition, Classical design has stressed that each layer of a building must be more delicate than the one beneath. This is true whether of



View from plaza of Third Church of Christ, Scientist, 1980.

ornament or material. Thus, as granite is topped by limestone (never the reverse) and limestone in turn by brick, the Doric order is followed by Ionic (never the reverse) and in turn by Corinthian. (Variations within the individual orders are appropriate.)

The Carlton consists of three principal layers: a four story shaft between a base and "attic," each two stories. The base is a rusticated Tuscan Doric, the shaft more or less chaste, and the "attic" a delicate composite (an Ionic-Corinthian blend). The base and shaft form a six story structure united by quoining and the principal entablature. The principal entablature, several stories below the actual top of the building, lowers the perceived height of the structure, thereby strengthening the Classical and Renaissance affinities.

If a building is designed in the manner of a column, then it stands to reason that the base must appear to support the structure. Similarly, the shaft must be simple and the top (the capital or "attic") airy and decorative. Mesrobian designed the last two stories of the Carlton as a comparatively delicate pavilion. Something heavier in appearance would have crushed the floors below. More wisely still, the architect set the face of the "pavilion" back nearly 1 foot from the plane of the walls below so as to counteract the top-heavy illusion that always results when floors are added above the cornice line.

One aspect of the Carlton that appears more European than American, is the gracious garden court, a feature of the hotel since the outset. The garden separates the structure from neighboring properties to the south. Though it



The original Carrara marble fountain in a view toward 16th Street and the old Gordon Hotel (destroyed), c. 1927
Mesrobian family collection

is open to the street, a gate and plantings provide enough privacy to suit the guests while giving the public a restful view. The garden court is essential to the success of the Carlton. If nothing else, it provides necessary space for the south elevation. Curiously, as with the hotel interiors, the garden court has been visited by several major transformations.

As originally built, the garden was laid out as a formal parterre with carefully planted beds and a Carrara marble, pedestal fountain. A fine wall niche, also of marble, was set into a stucco-surfaced brick wall which screened the garden from the alley on the east. It consisted of a rusticated surround and flanking pilasters and piers which supported a segmental pediment flanked by consoles. The niche contained a marble pedestal and vase. The parterre had lawns bordered by English boxwood and punctuated by up-right yews.

In 1934, with the remodeling of the old music room south of the lobby as an Art Moderne lounge, the planted beds along the south property line were entirely removed. In their place gravel was put down and, atop the gravel, wood decks with canvas canopies were erected for outdoor dining. Juniper and yews replaced the earlier plantings while the marble pedestal of the fountain was replaced by a sculpture of sea nymphs. Though research has not as yet provided the information, it would seem the artist may have been the same person to have sculpted the Diana atop the bar within the Art Moderne lounge.



Most recent incarnation of fountain, featuring bronze cherub. Note absence of marble wall niche and position of new wall.



The sea nymph sculpture which replaced the original fountain pedestal c. 1934.

Library of Congress Prints and Photographs Division, T. Horydczak collection

The second major transformation was the least fortunate and occurred at a time when an appreciation for good design seemed at an abysmal low. In 1958, the architectural firm of Eggers and Higgins was hired to remodel the lounge and garden court. The firm was in the process of constructing a new office building on the adjacent property to the south. In any event, the marble niche was demolished when a one-story masonry storage structure was erected at the alley (effectively shortening the garden by one bay) and for some reason the entire fountain, nymphs and all, were replaced by a bronze cherub. While the restoration of the parterre along the south property line was probably for the best, the

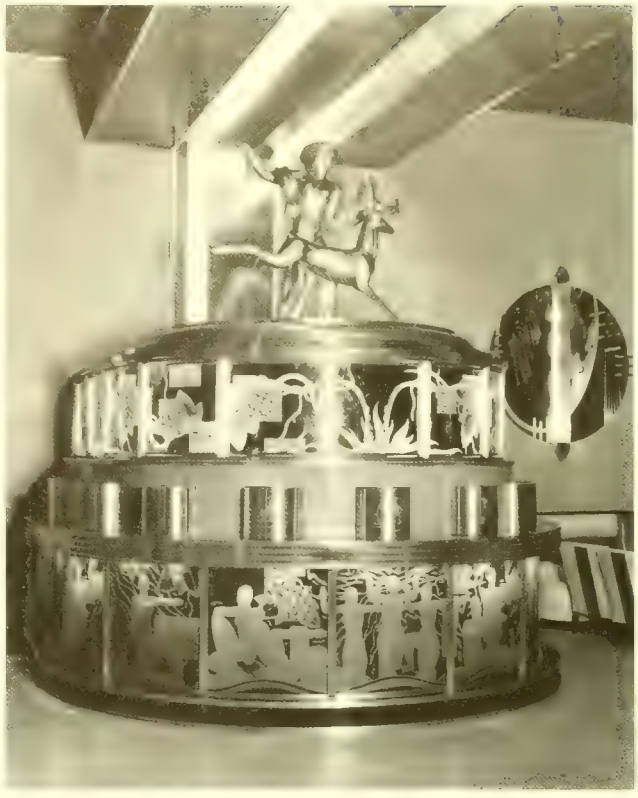
destruction of the magnificent Art Moderne lounge in the former music room adjacent to the garden court was excessive.

The interior of the Carlton is more luxuriant than the exterior might suggest, though it has been more profoundly altered. While the windows were replaced in 1977, providing the only significant change to the exterior, the only interior to retain its original character was the lobby.

Katherine Hamill (see *History*) described the lobby in 1927 as faced in travertine marble with polychromed plaster beams and ceiling stencilled in the Florentine style. In fact, the travertine was really plaster treated to resemble stone while the beamed ceiling was covered in delicate plaster ornament, providing a very grand effect indeed. The ceiling was considered a work of art and appropriately illuminated by lights concealed in the cornice coping. The "visible" fixtures (designed by the architect) consisted of dragon-headed sconces which were supported at the wall by their wings and held lantern globes suspended by chains hung from their mouths. They have since disappeared.

In reading the accounts of the day, however, more questions were raised than answered. Until recently, early advertisements and articles telling of a huge, two-story, galleried Spanish court described by Ms. Hamill as "in the centre of the building", left researchers baffled. The fate of the court finally came to light when a line of caryatids, still supporting their end of a vanished gallery "roof", were discovered behind a partition on the second floor. The celebrated court had been subdivided; two floors were provided in place of the original facility.

Perhaps better documented was the Art Moderne lounge, an exceptional space designed by Nat Eastman in 1934. Probably one of the great Art Moderne wonders of Washington, the leather-upholstered lounge was carved out of the former music room, a leftover corner space formed by the lobby and south dining room. The design required blocking the archway to the lobby, as well as one of the semicircular-headed windows overlooking Sixteenth Street and the two smaller windows which terminate the southeast corner of the building. (This was done from the inside without apparent effect on the exterior.) Though Eastman retained the travertine flooring, everything else was covered or removed. The ceiling received enamelled panels set in polished metal frames, the huge central beam similarly encased but interrupted by a spine composed of several metals for concealed lighting. An



The "revolving servidor", Art Moderne lounge, c. 1934
Library of Congress, Prints and Photographs Division, T. Horydczak collection

The neon fireplace, Art Moderne lounge, c. 1934.
Library of Congress, Prints and Photographs Division, T. Horydczak collection





Enamelled metal and porcelain roundel, north wall, Art Moderne lounge, c. 1934.

Library of Congress, Prints and Photographs Division, T. Horydczak collection



Detail, enamelled metal and porcelain roundel, south wall, Art Moderne lounge, c. 1934.

Library of Congress, Prints and Photographs Division, T. Horydczak collection

enamelled fireplace was added to the east wall, complete with multicolored beveled plate glass overmirrors and neon flames. On the opposite wall, the blocked windows were replaced by circular mirrors split by vertical "scimitar" spines with concealed lighting. Enamelled porcelain roundel panels, accented with metal, took the place of the lobby arch and south window. These magnificent roundels depicted grape gods and nymphs. The chief wonder of the space, however, was the remarkable "revolving servidor", a bar designed to conceal the bartender according to the laws of Washington at the time. The tiered servidor was framed out in a variety of burnished metals and inset with illuminated etched glass panels. The etched metal revolving counter canisters concealed individual drink orders. The top of the bar contained a fountain centered by a sculpture of Diana of the Hunt in what appeared to be bronze vermeil. This exceptional room was apparently destroyed in the 1958 remodeling (certainly no later); the priceless bar and enamelled wall panels disappeared.

Although the loss of a fine example of Art Moderne is unfortunate, the Carlton has received more understanding treatment in recent years. Extensive restoration and renovation has taken place. It was with grave misgivings, therefore, that information was received (*WP*, 14 Dec. 1987) concerning a proposed (and in many respects much needed) $16 million renovation on the part of the Sheraton Corporation which will include remodeling and redecorating the lobby, dining and ball rooms. The designers, Hochheiser and Elias Design Group of New York City, have proposed turning the Carlton Dining Room into an upbeat Los Angeles style facility, "a new concept" as the Sheraton press release stated on 17 December 1987. It is hoped that the designers will consider both the popularity of formal dining in Washington as well as the illustrious history and gracious reputation of the Carlton itself.

Site

Orientation: this semidetached hotel faces west on a rectangular site combining two lots, together measuring 211′–2″ on Sixteenth Street by 106′–0″ deep on K Street. These figures do not include the 40′–0″ wide public right of way on Sixteenth Street.

Outbuildings: one story masonry service structure on alley encloses east end of garden court. Only granite and limestone wall on garden side remains.

Enclosures: wrought iron gate and fence screens garden court from Sixteenth Street. Fence and gate

are separated by limestone piers which support pedestals for stone urns.

Garden Court: width on Sixteenth Street, 42′–4″. Large aggregate concrete pavers were replaced with flagstone which extend only as far as the gate. Spouting bronze cherub replaced Carrara marble fountain.

Paving: elliptical, asphalt taxi drive to Sixteenth Street entrance, bordered by granite curbing and flanked at building side by concrete pedestrian walk. Concrete walk from K Street to north entrance.

Landscaping: garden court contains flowering cherry and southern magnolia trees along with ground myrtle, dwarf yew and azaleas. The landscaped public right of way has turf accented by a southern magnolia on the south, dwarf holly, and beds of azalea (now removed) and clipped boxwood. The public sidewalk is edged by clipped hedges. Annuals are planted in the bed formed by the elliptical drive.

Exterior

Dimensions: the eight story hotel, 90′–0″ from sidewalk to parapet cap, measures 168′–10″ along Sixteenth Street, the eleven bay principal facade, by 106′–0″ deep, comprising the seven bay elevations on K Street and the south garden court.

Foundations: concrete footings, slab and retaining walls.

Structure: steel with concrete slabs and secondary brick bearing walls.

Areaways: three areaways, 4′–0″ wide, with limestone coping and decorative pipe railings, provide light to basement on K and Sixteenth Streets.

Walls: limestone. Low water table base, rusticated first story, remaining walls ashlar. Rusticated corner quoins run five stories from base to principal entablature, the architrave of which forms the sill line for the sixth story windows. First floor Tuscan piers support Doric entablature (trophy of war metopes) for panelled mezzanine, the cornice acting as sill for floor-length third floor French windows. Two story paired composite pilasters frame ''attic'' openings. The central entrance bay of the first and second floors projects slightly for a decorative bronze balcony. The French window opening onto balcony is flanked by cartouche.

Entablatures: principal entablature, or cornicione, at sixth floor. Fascia architrave forms sill for windows of sixth floor which in turn occupy the



Detail of cornice and upper stories.



Detail of base entablature.

entablature frieze below a corona cornice supported by dentil and egg and dart mouldings with acanthus modillions alternating with patera. The paired windows alternate with recessed panels. Cartouche terminate frieze above quoins at building corners. Supported by composite pilasters at top of building, secondary entablature consists of fascia architrave, plain frieze and cyma cornice supported by denticulation.

Roof: flat; built-up roofing materials. Accessed by way of penthouse.

Entrances: set into semicircular-headed openings comprising the three principal facades. Tuscan piers break forward for Sixteenth Street entrance which consists of a rusticated voussoir arch capped by a portrait bust keystone. The arch interrupts the Doric entablature frieze.

Windows: (including French doors and windows.) Casement. Between piers of first floor are single semicircular-headed floor-length openings with panelled soffits and scrolled keystones. Openings are divided by transom bar at springstone creating the "fan." At each corner of building at first floor are single windows with projecting sills on brackets set at height of pier bases. The windows are capped by projecting lintels supported on consoles, protectively grilled, and set within a limestone semicircular-headed ground having a rusticated voussoir arch that interrupts the first floor entablature frieze. Second and eighth floor windows are tripartite. Third floor windows are floor length, having decorative bronze railings, and set within rusticated limestone architraves, the lintels superimposed over pediments. The fourth, fifth and sixth floors are ordinary casements. The seventh floor has floor length windows with fan lights. The windows are flanked by Ionic half-engaged columns on pedestals which support alternating raked and segmental pediments.

Carriage Porch: projects 27′–11″ from building line. Cast iron, fluted Roman Doric columns support a full Doric entablature. Ceiling lighted. Lanterns, corresponding with number of columns, project from top of porch.

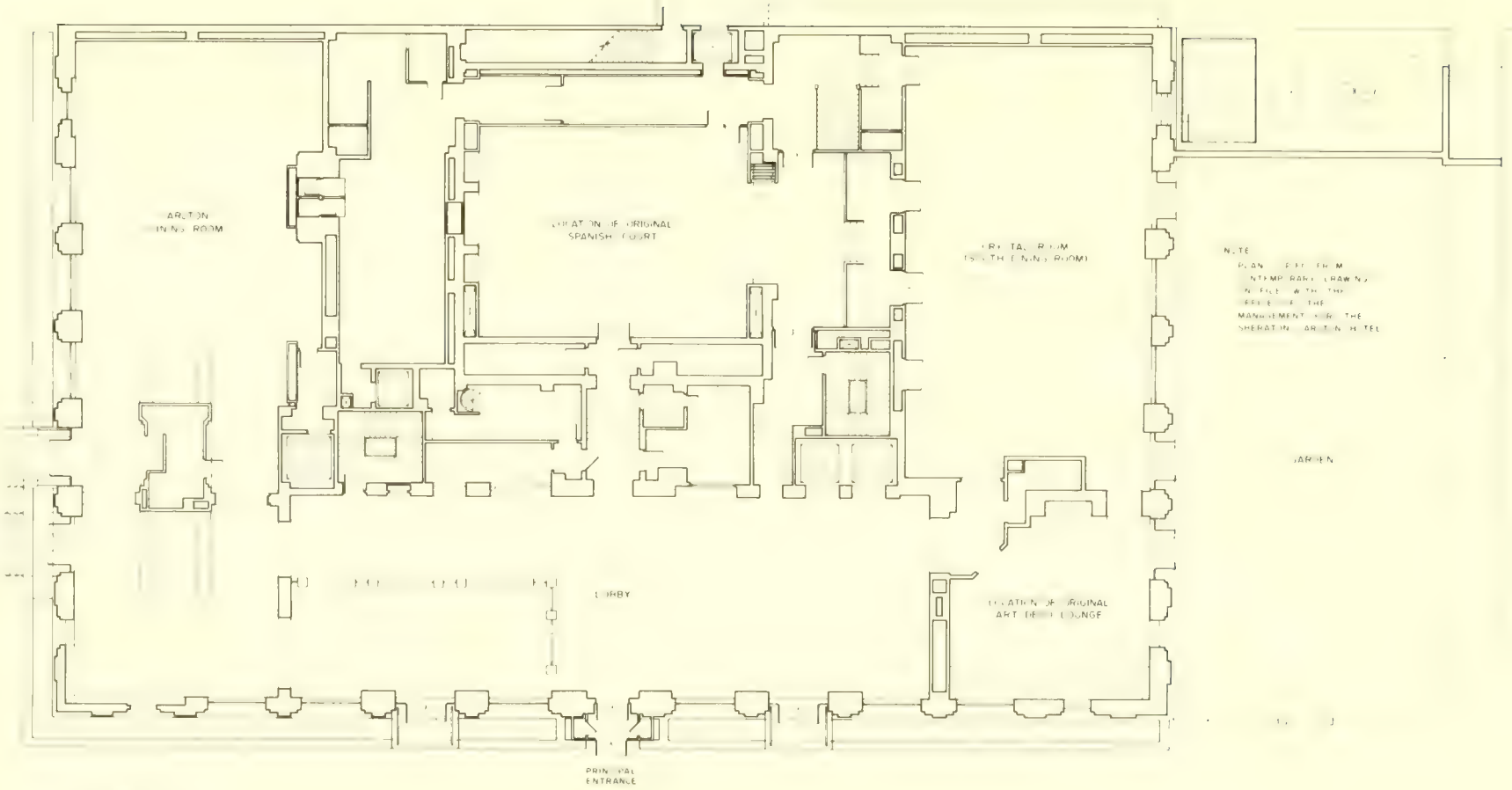
Interior

Lobby:

Flooring: cream marble.

Baseboard: 6″ high; cream marble.

Walls: plaster painted cream and beige; scored and pitted to resemble travertine. At either end of east wall are pierced Neoclassical panels consist-



MAIN FLOOR PLAN

JOSE M. MARTINEZ-LANING
DEC 1988

The Sheraton Carlton - 923 SIXTEENTH STREET, N.W.

MIHRAN MESROBIAN, ARCHITECT, 1925

N



Lobby looking north, c. 1927.

Ornamental grill for ventilation, lobby



ing of winged figures and a type of hippogriff which screen ventilation ducts.

Cornice: 11′-1″ high; interrupts walls at height of arch spring line and breaks forward for vestibule. Cavetto capped corona with soffit guttae.

Ceiling: six plaster beams (conceal steel structural members) on paired acanthus consoles separated by escutcheon tablets. Beam soffits edged by acanthus brackets which support Florentine style Neoclassical friezes forming sides of beams. Remaining portions of ceiling elaborately coffered, the whole painted in antique gold, aquamarine, royal blue and carmine red.

Vestibule: breaks forward into lobby as a shallow structure, 11′-2″ high. Tuscan pilasters capped by room cornice. Walnut, beveled glass and brass guard, double doors.

Archways: all openings. Walls scored to resemble voussoirs centered by console keystone. Three principal openings centered at east wall opposite entrance frame doorways flanked by Tuscan pilasters and capped by decorative overdoor panels. Lobby cornice breaks back for each of these doorways which then act as base for semicircular panels centered by pierced roundels

flanked by wyverns and containing Neoclassical motifs.

Elevator surrounds: painted to resemble mahogany. Rosette-panelled jamb. Talon architrave, griffin overdoor frieze and corona cornice which supports crossette tablet containing tree-of-life.

Lighting: three, unmatched, two-tiered, crystal pendant and finial chandeliers. Ten Baroque sconces painted gold.

Carlton Dining Room: (north dining room. Separated from lobby by Carlton Bar at northwest corner of building.)

Flooring: carpeted.

Baseboard: 6½" high; wood, fascia with ogee cap.

Chair rail: 3'-5" high; wood, fascia between bead mouldings.

Walls: plaster. Picture rail, 11'-2" high, interrupts wall at height of spring line of arched openings lining room. Mirror-panelled arches on east and south walls similar to windows on K Street and archways through to Carlton Bar.

Ceiling: plaster beams, ribs and panels painted to resemble wood and stencilled in stylized anthemion, rosette and medallion motifs. Paired beams supported by acanthus consoles. Parallel ribs on modillions set at 90 degrees to beams.

Doors: service doors give access to kitchen through mirrored semicircular-headed panels at south wall.

Windows: (include all archway openings and panels.) Cable moulding forms decorative surround.

Lighting: four, multi-armed, ball-like chandeliers in Spanish Baroque style having antiqued bronze finish.

Crystal Room: (former south dining room overlooking garden court. The large archways opening into the lobby and old Art Moderne lounge have been closed and partitioned. Provisions have been made for functional doors providing staff and patron access.)

Flooring: carpeted.

Baseboard: 6½" high; wood, fascia with ogee cap.

Chair rail: 3'-5" high; wood, fascia between bead mouldings.

Walls: plaster, painted and papered. Picture rail, 11'-2" high, interrupts wall at height of spring line of arched openings lining room. Similar arches, forming shallow niches at east wall, contain mirrored panels which form mock doors each surmounted by plaster roundel depicting Gemini theme in oak-leaf surround.

Ceiling: plaster beams, ribs and panels, painted to



The Crystal Room (south dining room) prior to renovation. 1988.

resemble wood and stencilled in Arts and Crafts style. Four sets of paired beams on acanthus consoles conceal steel structural members. Between the beams, ribs further divide ceiling into coffer-like panels.

Doorways: (aside from French doors to garden court, the mezzanine or gallery openings in the upper half of the archways to the old Spanish court have been closed and mirrored.) Three semicircular-headed arches at north wall provide ground for mirrored double doors, 6′-11″ high. Painted overdoor panels in seventeenth century floral style. Doors and overpanels flanked by side mirrors and capped by mirrored fanlights.

Windows: (include French doors to garden court.) Cable moulding forms decorative surround.

Lighting: four, twelve-armed, crystal cascade chandeliers. Eight, five-light, gilt, late Baroque sconces.

Biographies

Architect

MIHRAN MESROBIAN

See text, 800 Sixteenth Street, N.W.

Builder

HARRY WARDMAN

See text, 800 Sixteenth Street, N.W.

Appendix

Chain of Title

1924 Deed 1 May, recorded 12 March 1925; Liber 5497 folio 48
Anna C. Walker to Harry Wardman and Thomas P. Bones
Lots 27 and 28 in Nicholas L. Anderson's subdivision of lots in Square 199, recorded in Liber 11 folio 96 in the Office of the Surveyor; also the south 23′-3″ on Sixteenth Street by the full depth of original lot 11; also the north one-half of original lot 10, fronting 27′-7″ on Sixteenth Street by full depth. Subject to a deed of trust securing the sum of $135,000 which the parties of the second part assume. No cost given, no IRS stamps affixed, but deed made on same day, which transferred the same land from William F. Dennis to Anna C. Walker, had $215 in stamps affixed, at the rate of $.50 per $500, making the cost approximately $215,000, exclusive of the assumed trust.

1924 Deed 13 June, recorded 12 March 1925; Liber 5497 folio 48
Mae M. Douglass to Wardman and Bones
The south 27′-7″ by full depth thereof of original lot 10 in Square 199. No cost given.

1925 Deed 22 August, recorded 26 August; Liber 5589 folio 141
Charles S. White et ux, Blanche Martha, to Robert G. VanVranken
Lot 9 in Samuel Davidson's subdivision of lots in Square 199, as recorded in Liber N. K., folios 31 and 32, Office of the Surveyor. $57.50 in IRS stamps affixed, at the rate of $.50 per $500, making the cost approximately $57,500

1926 Deed 1 September, recorded 6 October; Liber 5845 folio 376
Robert G. VanVranken et ux, Martha, to Wardman and Bones
Lot 9, Square 199. Cost given only as $10.

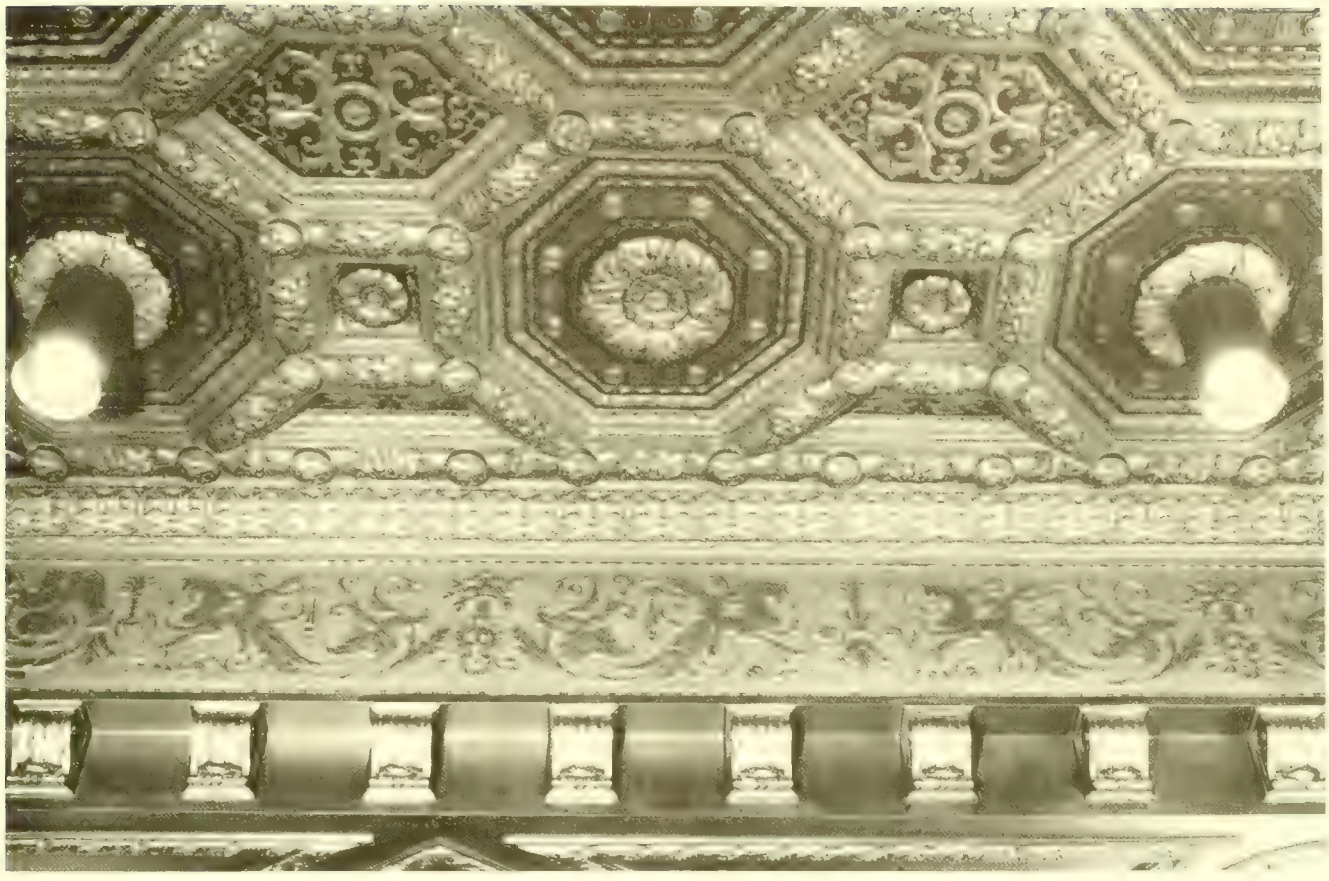
1932 Deed 27 October, recorded 28 December; Liber 6707 folio 373
Central Hanover Bank and Trust (of New York City), trustee appointed by decree of the Supreme Court of the District of Columbia, dated 14 October 1931, to make sale of the property hereinafter described, party of the first part; and Washington Properties, Inc., a corporation (Delaware), party of the second part, "Witnesseth: by virtue of a decree in the two consolidated equity causes pending in said court and entitled 'Central Hanover Bank . . . and Frank Wolfe . . . trustees, plaintiffs, vs. Wardman Real Estate Properties, Inc., the Riggs National Bank, trustee, defendant, Equity No. 53,117, and Randolph P. Compton, plaintiff, vs. Wardman Real Estate Properties, Inc., defendant, Equity No. 53, 180', the said party of the first part did, on October 21, 1932, make sale to Milton Schilback and Paul Brunn, of the land and premises . . . mentioned as parcels 1 to 10 inclusive, subject to prior encumbrances on certain of said property, for the sum of $2,800,000 . . . . And whereas . . . Milton Schilback and Paul Brunn . . . have . . . assigned all their right, title and interest . . . to the party hereto of the second part and have directed conveyance . . . to be made to said party . . . .

And Whereas the sale was duly reported to said court and was finally ratified and confirmed by its further decree in said causes December 1, 1932, and the . . . party of the first part was directed to convey all of said land . . . to the party of the second part . . . .

Now therefore . . . the said Central Hanover Bank, as trustee, . . . does convey . . . [among other property]

Parcel 2 Carlton Hotel. Lot . . . (9) in Samuel Davidson's subdivision of lots in Square . . . (199), as per plat recorded in the Office of the Surveyor for the District of Columbia in Liber N.K. at folios 31 and 32; also lot . . . (58) in Wardman and Bones' combination of lots in said Square . . . (199) as per plat recorded in the Office of the Surveyor in Liber 77 at folio 52."

1954 Deed 26 February, recorded 8 March; Liber 10151 folio 117



Ceiling detail, lobby.

Detail, lobby.



Washington Properties, Inc., to Washington Sheraton Corporation
Parcel 1 Sheraton Park Hotel
Parcel 2 Sheraton Carlton Hotel, lots 9 and 58, Square 199
Subject to an Identure of Mortgage and Deed of Trust dated 27 February 1946, Liber 8225 folio 307, between Washington Properties, Inc. and Central Hanover Bank, which was concerned with the issuance of a first mortgage bond for the principal amount of $6,250,000. The 1954 deed notes the unpaid balance of $3,092,000 on outstanding bonds. $2,612.50 in IRS stamps affixed, at the rate of $.55 per $500, making the cost for both parcels approximately $2,375,000, exclusive of existing indentures.

Selected Building Permits[4]

Owner: Wardman Construction Company/ Harry Wardman

1925 No. 7060, 16 February. Permit to raze Nicholas Anderson house; "Take down piece by piece."

1925 No. 10554, 20 May. Install column footings to basement floor.

1925 No. 746, 24 July. Permit to build.
Architect: Wardman Construction Company (Mihran Mesrobian); builder: Wardman Construction Company; estimated cost: $2,000,000. Eight story stone hotel, 90 feet high.

1926 No. 8691, 17 April. Otis freight elevator (sidewalk lift, rear); estimated cost for all elevators: $28,180. Letters filed with this permit note that elevators installed complied with neither approved plans nor elevator regulations.

1926 No. 8692, 17 April. Passenger or service elevator, front of building, 5′-6″ by 5′-4″.

1926 No. 8694, 17 April. One passenger elevator, middle of building.

1926 No. 9770, 13 May. Projections beyond building line: porte cochère and driveway.

1926 No. 11319, 25 June. Build stone area steps to basement, K Street frontage.

1926 No. 741, 22 July. Garden wall, 16th Street frontage; $1500.

Owner: Washington Properties, Inc.

1934 No. 169935, 26 March. "New area floor and structural steel for bracing retaining wall."

1934 No. 171348, 16 May. Install service bar, partitions and build seats.

1934 No. 172087, 12 June. Install Class C refrigeration system.

1936 No. 191670, 27 May. Carrier Class A refrigeration system; $50,000.

1938 No. 212646, 9 May. "Enlarge areaway to meet new sidewalk grade." Letter attached from building inspector notes change is necessary because of widening of K Street and consequent raising of sidewalk and parking, making it necessary to construct two additional risers from basement.

1939 No. 221087, 21 March. Repair fire damage; $1000.

1945 No. 279595, 17 August. Build shaft for installation of dumbwaiter.

1945 No. 279596, 17 August. Dumbwaiter.

1952 No. 36737, 13 October. Alteration of rooms forming suite on sixth floor.
No architect listed, but McKim & White approved drawings. Builder: William P. Lipscomb. $12,000. Room No. 648.

Owner: Washington Sheraton Corporation

1953 No. A47376, 11 September. Install seven bathrooms on second to eighth floors.

1953 No. A47878, 28 September. Structural changes for seven bathrooms.

1953 No. A48062, 5 October. Remodeling work in basement.

1958 No. B38109, 25 July. "Erect granite and limestone facing on west wall and replace 8″ brick south wall of existing one story mechanical building.
Architects: Eggers & Higgins.

1977 No. B251025, 12 May. Remove existing windows (location not stated) and replace with double glazed heat absorbing glass and aluminum sash. Clean exterior walls and recaulk: $5000.

1977 No: B256000, 28 October. "Remove existing windows on entire building and replace with deVac insulated windows—anodized aluminum and glass." $101,500.

1978 No. B260466, 25 May. "Erect one awning, galvanized steel, beyond building line 21.4 feet."

1978 No. B262447, 4 August. Remove existing registration desk and install new one in same location.

1979 No. B267746, 23 March. Remove existing bar and replace with new one. "Polo Club".

1981 No. B285875, 21 July. Elevator repairs: "Remove sliding door at three front openings and install vertical lift hatchway doors. Removal of car collapsible gates and replacement with vertical lift gates; also valves and switches." $35,396.

1983 No. B299426, 27 December. "Remove three existing walls and replace with new wrought iron and glass sides. At entrance foyer on K Street side."

1985 No. B305991, 31 January. Elevator modernization; $66,784.

[4] The box containing building permits for this address, dated from 1959 to 1975, approximately, was never transferred by the D.C. government to the Federal Records Center at Suitland, Maryland, and is presumed lost.

1986 No. B317324, 26 September. Elevator modernization; $42,073.

Architectural Drawings or Prints

Elevation drawing, Sixteenth Street facade: ink and wash on paper, signed and dated "M. Mesrobian/Archt./March 10, 1925". Mesrobian family collection.

Perspective drawings, Sixteenth and K Street facades: ink on linen, c. 1925. Early version signed "Wardman & Waggaman/Architects", lower right; and "M. M.", lower left. Accepted version signed "M. Mesrobian/Archt.", lower right. Mesrobian family collection.

Driveway and porte cochere plan: black line print. Filed with Permit No. 9770, 13 May 1926.

K Street, steps to basement: black line print. Filed with Permit No. 11319, 25 June 1926.

Surveyor's plats (two), showing location of garden wall and gate. Filed with Permit No. 741, 22 July 1926.

Drawings reproduced in:

ES, 14 March 1925, real estate section. Perspective rendering of Sixteenth Street and K Street facades.

Photographs or Sketches

LC, Prints and Photographs Division, Horydczak Collection. Exterior photograph, c. 1934, showing Sixteenth Street and K Street facades, No. H-8-1951-14; interior photographs of Art Moderne bar and views of outdoor cafe and fountain, c. 1934, Nos. H-8-1951-1 through 12.

Mesrobian family collection. Four exterior photographs of hotel and garden and one photograph of lobby, all c. 1927.

Photographs reproduced in:

Arts and Decoration, June 1927. Kathryn Wilson Hamill, "Great Modern Residential Hotels of America, Their Architecture and Decoration: The Carlton, Washington, D. C.", pp. 64–66. Lobby, ladies' smoking room and lounge, main dining room, hotel bedroom and living room, music room off lobby, patio, garden area.

Fortune, December 1934, "Washington, D.C." Art Moderne bar, p. 63.

MLKW, Carlton Hotel clipping file. Early, undated promotional brochure with small photographs of lounge, main dining room, Spanish patio, hotel bedroom living room, exterior showing porte cochere.

1001 Sixteenth Street, N.W.
The Chandler-Hale Residence



View of Chandler Hale residence from southwest, Dec. 1940

This house stood on the northeast corner of Sixteenth and K Streets, Northwest, on lots 5 and 6 (west) and 7 in Square 198, part of the original Samuel Davidson subdivision. In 1941 the property was absorbed into a larger tract for construction of the Statler Hotel.

Previous Structures On Site

The three lots originally contained two dwellings. The lots themselves were set on the diagonal, their orientation centered on the intersection of Sixteenth and K Streets. On the northernmost lot (7) a two story brick house was constructed, while a larger frame dwelling and barn occupied the central lot (6). The brick house was known as 1005 Sixteenth Street while the frame structure was described as 1537 K Street. Apparently the two houses were an enclave for the Cook family, with John F. Cook as senior member occupying the brick residence and other relatives occupying at various times the frame home. Among those listed were Samuel L. Cook, a physician who practiced from this address, and Mary V. Cook, a District school teacher.

History

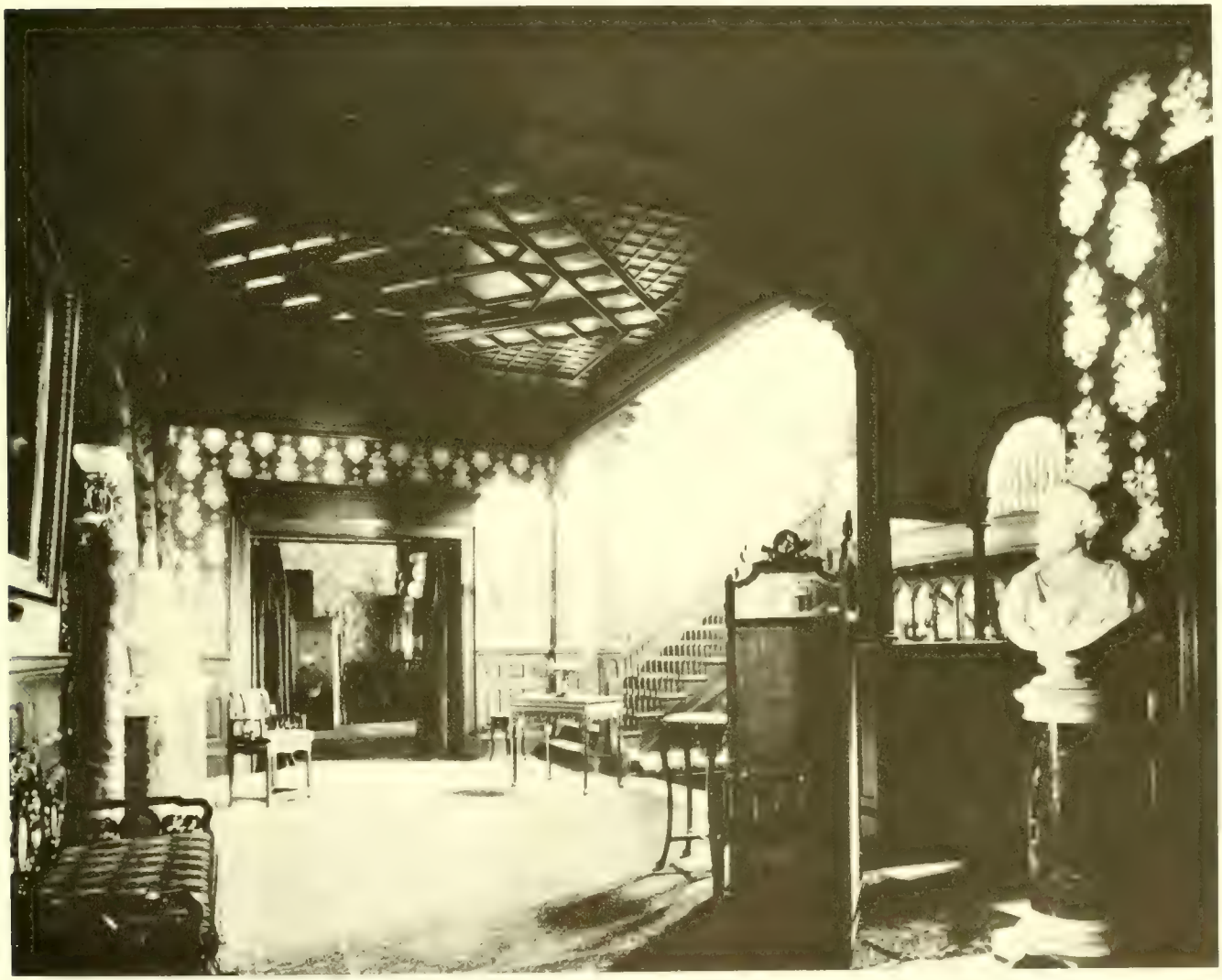
Letitia Chandler had been a widow ten years before purchasing property at the northeast cor-

ner of Sixteenth and K Streets from John F. Cook and his wife, Helen. Cook, a well-to-do black, was tax collector for the District; it was said that he received $30,000 for the site. The source for this data, an undated magazine article from *Truth* (c. 1900), stated that Mrs. Chandler purchased the property from a prominent black Presbyterian minister; the author was evidently confusing tax collector Cook with his father of the same name, who had been a distinguished educator and minister; he died in 1855. The deed was recorded on 3 May 1889 (Liber 1389, folio 170).

Mrs. Chandler quickly hired Rotch and Tilden, a Boston architectural firm, who developed plans for the residence for which a permit to build was issued 24 January 1890. The house was to cost approximately $70,000 with each of its three-and-one-half floors containing nearly 5000 square feet of space.

The widow of Senator Zachariah Chandler may never have intended to live in the house except as a guest. Though she was the mother-in-law of a senator in office, her home was Detroit. In fact, it is unlikely that Letitia Chandler ever took much interest in the Capital. This observation is supported by the lack of any mention of her death in the local obituaries of 1899, though she was a wealthy member of a prominent family.

Her reason for building such a conspicuous house was clearly not for her own interest but that of her daughter, Mary, and in particular her son-in-law, Senator Eugene Hale of Maine. In the Washington course of events, this was not



Central stairhall looking north toward dining room, c. 1900.
Library of Congress, Prints and Photographs Division, Frances B. Johnston collection

very unusual. Success, whether in business or politics, was measured in part by the size and elegance of the house a man or woman built, even though those houses were rarely considered the primary home of a given family. Motivated individuals in Washington could use houses as evidence of their cultural and financial superiority as a means to influence other politicians and businessmen, themselves among the transient population of the city.

Obviously the house at 1001 Sixteenth Street suited the Hales. With the exception of some minor repairs completed by Eugene Hale in the early part of this century, the residence remained unaltered. With Hale's forced retirement and eventual death, use of the house passed to one of his sons, Frederick, who had been elected to the United States Senate in 1917. Frederick Hale retired in January 1941 and returned to his family home in Maine. The house had been sold the previous December to the K Street Realty Corporation (Deed: Liber 7561, folio 15).

The K Street Realty Corporation bought the adjacent properties lining Sixteenth Street as far as L Street and, in the Spring of 1941, received a permit to begin demolition and excavation work on the properties acquired (12 May 1941, Permit No. 248476) and, by 23 December, the permit to construct a hotel (Permit No. 250029). The new hotel then passed to the Hotels Statler Company, Incorporated, on 15 April 1943 (Deed: Liber 7848, folio 513).

Architecture

The Chandler-Hale residence was unusually grand for a winter house in Washington. According to the building permit of 24 January 1890



Fireplace and stair, central stairhall, c. 1900.
Library of Congress Prints and Photographs Division Frances B Johnston collection



Reception room, showing unusual square-vaulted ceiling, c. 1900.
Library of Congress, Prints and Photographs Division, Frances B Johnston collection

(No. 1334), it stretched 90 feet along Sixteenth Street by 53 feet on K Street and rose 42 feet to the eaves. Certainly the buff brick and limestone exterior must have been a distinct contrast to the almost ubiquitous red brick of the 1870s and 1880s. The style, too, was a little daring, having been implemented several years prior to the opening of the Chicago World's Fair of 1893 and the magnificence of the "great white city". Oddly enough, the house has been consistently described as Colonial, although of what type or derivation is unknown. There was certainly nothing Georgian about the design. Comparing it to American Colonial is even more absurd.

The exterior was Italianate complete with Serliana bay, "attic" windows, projecting eaves, low, red tile hipped roof, wide, squat dormers, and heavily articulated window architraves. However, the term "Italianate" should be applied loosely. Other influences were also at work. One detail stands out in particular: the diamond-shaped marble panels set within roundels. As described in contemporary accounts, these panels were cut thinly enough to be translucent, permitting light to glow through the marble and into the adjacent room. Set above an outer wall fireplace, the effect must have been startling. The interior nevertheless offered some support to the argument that the design, if not Colonial, had Georgian predecessors.

The architects, Rotch & Tilden, were a Boston firm noted primarily for their ecclesiastical and domestic designs. And, though of indifferent talent, Rotch was considered innovative. This observation may account for some of the successes as well as the oddities of the house.

Large and lavishly decorated, the principal floor of the Hale house consisted of the central stairhall, with the east carriage porch entrance beneath the stair landing, flanked at the north



Drawing room, c. 1900

Library of Congress, Prints and Photographs Division, Frances B. Johnston collection



Drawing room, mantel detail, c. 1900
Library of Congress, Prints and Photographs Division, Frances B. Johnston collection

and south by rooms en suite. The entrance hall was panelled in quartered oak and dominated by a sunken fireplace with a Mexican onyx surround flanked by benches. Nominally, the hall had the flavor of the Jacobean and a little Richardson Romanesque thrown in, styles which were sometimes considered a trademark of the architectural firm. However, the strangely fragile columns with their exaggerated bracket capitals, the lattice-ribbed ceiling, the valuable Persian rugs collected by Eugene Hale, and the overscaled damask wall covering suggest the Middle East. In fact, the space is vaguely reminiscent of nineteenth century country retreats built along the Black Sea for the wealthy of Istanbul.

The treatment of ceilings and, rather loosely, mantels, elsewhere on the principal floor were the clues which most obviously pursuaded people to think of Colonial influences. Indeed, the delicate ceiling plasterwork was taken from the Georgian Adam style while the mantels were adapted to some extent from the same period. The degree of influence, of course, is relative. Most eighteenth century designers would not have thought of the saccharine vulgarity represented by the drawing room mantel frieze, although the fine mosaic fire surround would have been even more of an anomaly.

Perhaps the greatest fault that could be associated with the interiors was the unrelieved patterning of its surfaces: the lack of something plain and simple for reasonable contrast. The rooms dripped with mesmerizing detail. Wall coverings, drapes, rugs and carpets, upholstery and pillows vibrated in a richly colored and textured stew of various bewildering and unrelated patterns. Where surfaces were painted a single tone, the welcome relief was counterbalanced by carving and plasterwork which added to the generally frenzied appearance. In this case, the architect and client were not at fault. The decorative treatments, which might seem overwhelming to the present generation, were the height of good taste when installed. The single exception was the strangely pleasing and totally out of context geometry of the curved ceiling in the reception room.

The Hale house was an excellent piece of streetscape. In and of itself, the mansion was a simple, straightforward bit of planning. More than that, the exterior had an innovative quality containing elements which became major design factors a generation later and remained popular well into the 1920s. The destruction of this house along with its neighbors, especially the magnificent Couzens-Freylinghuysen residence at 1013 Sixteenth Street, constitute one of the more gross indignities perpetrated on this city.

Biographies

Architects

Rotch & Tilden were noted primarily for their ecclesiastical and domestic designs, but produced libraries as well as other public structures, including the gymnasium at Phillips Exeter Academy, libraries for the towns of Bridgewater and Groton, Massachusetts, and Eastport, Maine, and the art museum at Wellesley College.

Arthur Rotch (1850–1894) was born into a wealthy and accomplished Boston family. The son of Benjamin Smith and Annie Bigelow (Lawrence) Rotch, his great, great grandfather, William Rotch, was a Quaker whaling merchant who made a successful plea before the British to spare Nantucket during the Revolution, established thriving businesses in France and England following the war, and received the admiration of his fellow townsmen for his generosity and liberal views. Arthur's maternal grandfather, Abbott Lawrence, was a merchant, manufacturer, diplomat, statesman and philanthropist, having built housing for the poor and pioneered in manufac-



Couzens-Freylinghuysen residence, 1013 16th Street, destroyed 1941.

turing (in partnership with his brother, Amos) which resulted in the founding of the city bearing his name, election to Congress, and finally an appointment by President Taylor as minister to the Court of St. James. Arthur Rotch's younger brother, Abbott, established and funded the Blue Hill Weather Observatory outside Boston in 1884, determinedly supported the development of aeronautics, and won an international reputation for his pioneering efforts in the development of the field of meteorology and its practical implementation.

Rotch received his early education at Mr. Dixwell's school in Boston, later attending Harvard University from which he graduated in 1871. Turning to his early interest in architecture, he spent the following two years at MIT and, from there, sojourned to Paris where he studied at the École des Beaux Arts. Rotch took up painting, both water color and decorative, and remained in Europe for seven years. Shortly after returning to Boston in 1880, he joined the firm of George Tilden and formed a partnership under the new name of Rotch & Tilden.

Rotch was considered an indifferent architect although, in fairness, his detractors agreed he was more polished and advanced than most of his peers. Whereas his work is generally known for its picturesque Neo-Romanesque and Jacobean qualities, his real importance lies in the financial and moral support he gave to his profession by establishing endowments and scholarships. When Harvard established the school of architecture in 1893, Rotch personally financed the operating costs for the entire first year. However, he is best remembered for the Rotch Traveling Scholarship Fund which enables gifted young architects who have already practiced at least two years in Massachusetts to study for two years in Europe.

In November 1892, Arthur Rotch married Lisette deWolf Colt. Their extended honeymoon abroad was intended in part to help Rotch's chronic rhuematic condition. Instead, his health worsened and, even after traveling to the south during the winter of 1893 and 1894, the illness overpowered him, resulting in his death several months later at his summer home in Beverly, Massachusetts.

Sources: *DAB*, Withey.

George Thomas Tilden (1845–1919) was born in Concord, Massachusetts, to Reverend William Philips and Mary Jacobs (Foster) Tilden of Scituate, Massachusetts. He was educated at Phillips Exeter Academy and attended lectures at MIT which at the time was known as Lowell Institute. He apprenticed in the Boston office of William R. Ware, the father of American architectural education and, in partnership with Henry Van Brunt, one of the leading architects of his day. Tilden was next employed by William Ralph Emerson, a prominent Boston residential designer and cousin to Ralph Waldo Emerson. In 1869 he joined the Paris atelier of Emil Vaudremer, returning to Boston in 1870 to begin his own practice.

For approximately fourteen years Tilden was the partner of Arthur Rotch and following the latter's death in 1894 was appointed trustee of the Traveling Scholarship Fund which Rotch had established for talented young architects. In October 1871, George Tilden married Alice Olmsted Butler of Cincinnati. They eventually settled in Milton, Massachuetts, where for forty-three years Tilden maintained the home in which he died.

Sources: *DAB*, *WWWA*, Withey.

Owners and Tenants

Letitia Grace Douglass Chandler was born in New York to George and Mary McElderry Douglass. Her paternal grandparents were Benjamin and Ann Middleton Douglass of Charles County, Maryland. Astonishingly little is known of Mrs. Chandler, even her birth date, despite marrying a man who became one of the wealthiest individuals in the state of Michigan and a powerful member of the Senate in Washington. Letitia Douglass married Zachariah Chandler on 10 December 1844, his birthday, and died 19 February 1899.

Source: "The Chandler Family Tree", Burton Historical Collection, Detroit Public Library.

Zachariah Chandler (1813–1879) was the son of Samuel and Margarett Orr Chandler of Bedford, New Hampshire. In 1833 he received $1,000 from his father, left his teaching post and family farm, and moved to Detroit, Michigan, where he started a dry-goods business, which eventually expanded to trade, banking and land speculation, making him one of the richest men in Michigan.

Chandler, however, is remembered most for his political career. He began by making campaign speeches for Zachary Taylor in 1848 and progressed to mayor of Detroit in 1851. In 1852 he was defeated in a race for governor on the Whig ticket, but turned his defeat into victory by helping to launch the Republican party in 1854. During the Buffalo convention, he was active in promoting free state migration to Kansas and, in 1856, served as a delegate to the Republican national convention at Pittsburgh, becoming a member of the national committee of the party.



Zachariah Chandler.
Library of Congress Prints and Photographs Division

Zachariah Chandler was elected to the United States Senate in 1857. He became a leading proponent of the "underground railroad," allied himself with the radical anti-slavery element of the Republicans, and later became extremely outspoken against secession. From 1861 to 1875 he served as chairman of the Committee on Commerce and was responsible for the appropriation for harbors and rivers. With the coming of the Civil War, Chandler took it upon himself to muster and equip the first regiment of Michigan

volunteers. He served as a member of the joint committee on the conduct of the war. His active role in the Union cause went on to include the initiation of acts for the collection and administration of abandoned property in the South and for stricter laws in regulating trade with the states that had seceded. Chandler was a strong supporter of a national bank and voted for the issuing of "greenbacks" only as an emergency measure. Finally, he approved the Reconstruction Acts, yet criticized them as being too lenient.

Chandler was described as strong-willed, scheming, vindictive and self-righteous in politics, especially where it concerned the southern states. In private life he was apparently affable, entertaining and good-natured. This contradiction in character is born out by various articles and biographies which seem to conflict on the moral nature of his career in public service. Chandler was a key member of the Republican Congressional Committee and served as its chairman in the campaigns of 1868 and 1876. He went on to strengthen his political power in Michigan by taking advantage of his federal patronage through methods that bordered on corruption; he became the Republican party boss of the state. In 1874, however, the Democratic victory swept him and his cronies from office. What may have resulted in the ruin of a career today did not prevent President Grant from appointing him secretary of the interior the following year. In this position, according to his biographers, Chandler reorganized the department by dismissing anyone believed connected with corruption or dishonesty. He was again appointed to the Senate in 1879 after the resignation of Issac P. Christiancy and served in this position until his death from an apparent stroke or heart attack in a Chicago hotel room.

Sources: *BDAC*, *DAB*, *NCAB* 4:18; obituaries: *ES*, 1 Nov. 1879, *WP*, 3 Nov. 1879.



Senator Eugene Hale, 1902.
Library of Congress Prints and Photographs Division

Eugene Hale (1836–1918) was born in Turner, Maine, to James Sullivan and Betsey Staples Hale. He was educated in public schools and went on to the Hebron Academy. He studied law in the offices of Howland and Strout and was admitted to the bar in 1857. Two years later he formed a partnership in Ellsworth, Maine, and soon became the prosecuting attorney for Hancock County. This helped to establish him in the Republican organization which selected him as a delegate to the national convention of 1868. In this capacity he represented Maine in 1876 and 1880 as well, using the occasion to lead the supporters of his friend, James G. Blaine, in his bid for the Presidency. (See 2000 Massachusetts Avenue, N.W., *MAA* 2) Hale was elected to the Maine legislature in 1867, where he found an outlet to his skills in public service that would lead him to national prominence. Elected to Congress in 1868, he served in the House for the next ten years.

Hale excelled in his Congressional post in the areas of naval affairs and public expenditures, on which committees he served as chairman toward the end of his career. During his service in Congress, Hale turned down two cabinet posts: the first with the Post Office Department, offered by President Grant in 1874, and the second in the Department of the Navy under President Hayes a few years later.

The rise in 1878 of the Greenback crisis, which questioned the right of the U.S. Government to issue paper currency, contributed to Hale's defeat. However, political forces surrounding this issue became so heated that Hale was again elected to the state legislature in 1879. He led the Republican forces to counter the Greenback Democratic Fusionists who were attempting to "count out" a Republican legislative majority. With this scheme put down, he headed the legislative committee in conducting a complete inves-

tigation. The eventual outcome of this national debate was the Supreme Court decision of 1884 (Julliard v. Greenman) which supported the case of the federal government.

Hale was elected by the legislature to the Senate in 1880, beginning the first of five full terms in 1881. His long tenure spanned some of the most important legislative measures and policies undertaken by the U.S. Government. He held a conservative outlook on many of these issues and remained a skeptic toward innovations in social and political reforms. Hale steadfastly backed the high tariff. Originally, he supported the McKinley Bill of 1890, with its reciprocity clauses, as a means to broaden American markets. Later, he opposed all movements toward freer trade which included concessions to the Philippines, President Taft's Canadian reciprocity policy, and the tariff commission idea.

Hale's expertise lay in the design and enactment of naval appropriation bills. His work was instrumental in the formation of the modern navy. Yet, by the close of his career, the isolationist in Hale began to resent what the building of naval power was doing to American foreign policy. He was opposed to the American expansionist philosophy that had sprung up as a result of the war with Spain, which in itself he described as a disgrace and burden to the United States. This opinion alone was enough to create a dangerous opposition within the Maine legislature to his continued service in the Senate.

By 1902, Hale had become increasingly unpopular throughout the country. His highly criticized opinions stemmed largely from his stand on the proper relationship between business and government. His tariff policy, contempt for federal regulatory legislation, and support of big business interests led many to see him as supporting those who sought special privileges with the government. His relations with President Roosevelt were far from friendly. However, as senior member of the Senate, Hale had reached the top. His position made him eligible to become chairman of appropriations, the Republican caucus, and the committee on committees. The Progessive press around the country were frantic in their denunciations. The level of revolt had grown dangerously high even in his own state. At this, Hale announced in 1910 that he would not run for reelection. He retired from politics and became a member of the National Monetary Commission where he served until his death.

Eugene Hale married Mary Douglass Chandler, daughter of Zachariah Chandler, on 20 December 1871. They had three sons: Eugene, Chandler and Frederick. Senator Hale died in Washington on 27 October 1918.

Sources: *BDAC, DAB, NCAB* 2:220; obituary: *NYT*, 28 Oct. 1918.

Frederick Hale (1874–1963) was born in Detroit, Michigan, to Eugene and Mary Chandler Hale. The two sides of the family represented several generations of public service. Frederick's father was a senator and his maternal grandfather, Zachariah Chandler, was secretary of the interior for President Grant. Young Hale's preparatory schooling began at Lawrenceville, New Jersey, and continued at Groton, Massachusetts. He graduated from Harvard University in 1896. After earning a law degree from Columbia University in 1897, he left for Portland, Maine, to study law with his uncle, federal judge Clarence Hale.

Frederick Hale was admitted to the bar in 1899 and began an associateship in his uncle's office, going on to form his own firm in 1902. He began his political career when elected representative in 1904 to the State House in Augusta. From



Senator Frederick Hale, 1918.
Library of Congress, Prints and Photographs Division

1912 to 1918 Hale represented Maine on the Republican National Committee and in March 1917 he began his first term as a United States senator.

Hale was the first senator from Maine to achieve that position through popular vote. Until this time, members of the Senate were appointed by their respective State legislatures. Ratified in 1913, Amendment Seventeen to the Constitution required that the office of senator be filled by way of public election.

Hale served through four terms, retiring in January 1941. During his tenure he was considered an isolationist, although considerably more moderate than his father before him. Whereas his isolationist philosophy induced him to speak out against the League of Nations in 1919, he nevertheless supported the World Court and, as chairman of the Senate naval affairs committee in 1922, was instrumental in strengthening Pearl Harbor and launching the battle cruiser construction program. While chairman of the Senate Appropriations Committee in 1932 and 1933, Hale voted against diplomatic recognition of the Soviet Union, but set aside his isolationist principles in 1939 to staunchly advocate aid to Great Britain as essential to the safety of the United States. It was during this last term that Hale felt increasingly out of step with the times. This evaluation prompted his withdrawal from the 1940 election.

Frederick Hale never married and, according to *The New York Times* obituary of 29 September 1963, he resented the society columnists for cast-



South facade as seen from lawn of the Carlton Hotel, 13 October 1940.
Columbia Historical Society, Washington Star collection

ing him in the role of "most eligible bachelor in Washington." In fact, in the campaign of 1922, Howard Davies never lost an opportunity to attack or discredit his opponent for lacking a wife and children.

Hale was a participatory sports enthusiast, skilled in a variety of events. He held numerous memberships including the Metropolitan Club and the Burning Tree Country Club, and actively supported the National Zoo. He died of cancer in Portland, Maine.

Sources: *BDAC*, *NCAB* 52

Appendix

Architectural Drawings or Prints

At present, two elevation drawings on linen are known to have been filed with Permit No. 1334, 24 January 1890.

Photographs or Sketches

LC. Frances Benjamin Johnston Collection, photograph numbers 81129, 81131, 81132, 81133, 81026, 81027: interior views c. 1900. Portrait Collection, Zachariah Chandler (c. 1865) BH82-4912, Eugene Hale (c. 1900) 262-9750, Frederick Hale (c. 1917, Harris and Ewing).

MLKW. James M. Goode Collection, front facade March 1941, No. G-76, Lot 11800-El.

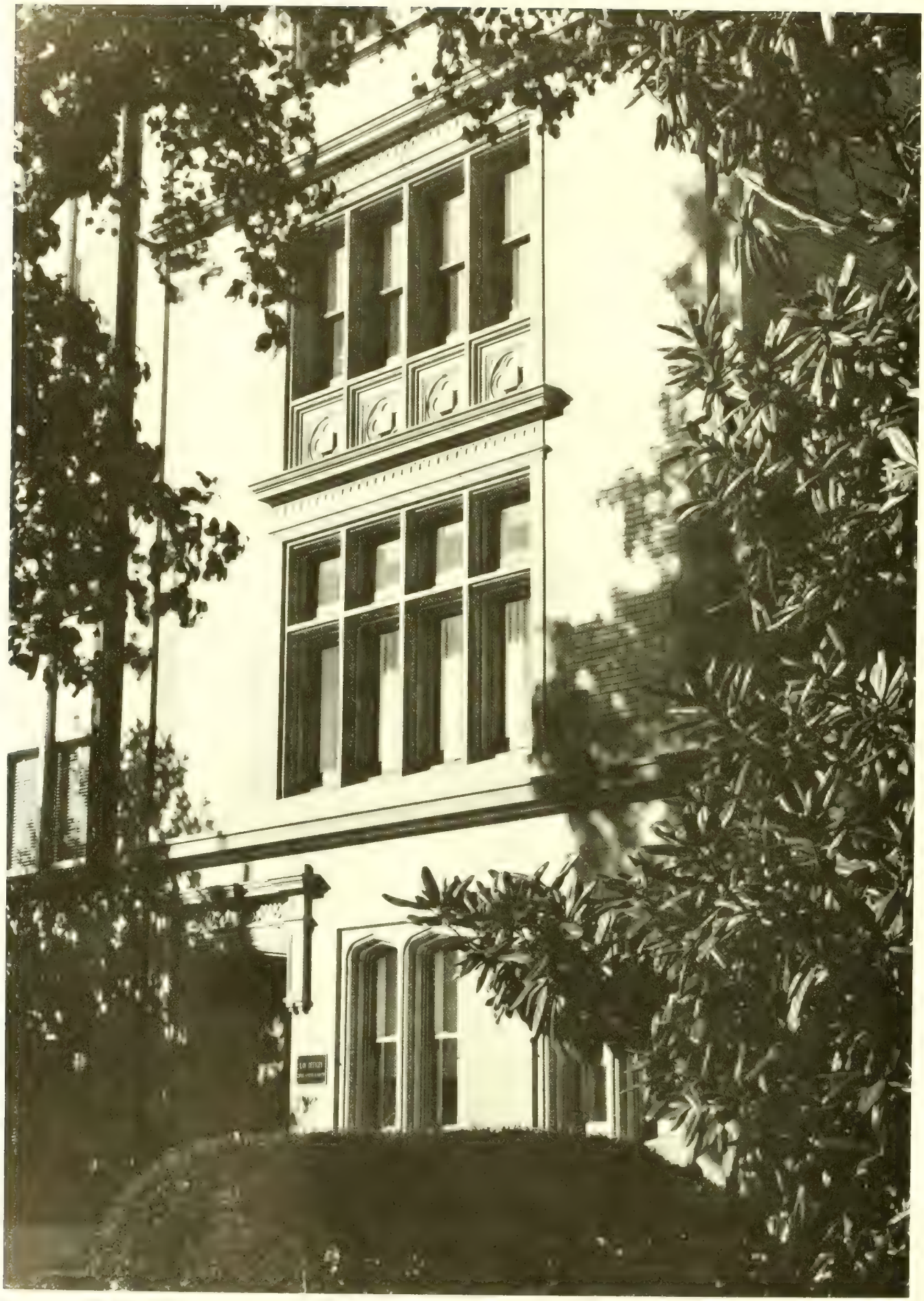
CFA. Commercial Photo Co., Washington. View of block from K Street toward L Street, March 1941.

Photographs reproduced in:

Beautiful Homes Magazine 1902, C.E. Banks, negs. MLKW col., No. 8385 (entrance hall) and No. 8488 (drawing room).

ES, 13 October 1940, neg. CHS col., south elevation and driveway entrance.

Truth magazine, c. 1900, "The Hale Residence", by Helena McCarthy, Clinedinst photographs including entrance front, two views of library and sitting room.



Entrance front 1982

1128 Sixteenth Street, N.W.

This house is located on the west side of Sixteenth Street between L and M Street, in Square. 183, lot 91. Originally a residence, it was converted to office use in 1942.

Previous Structures on the Site

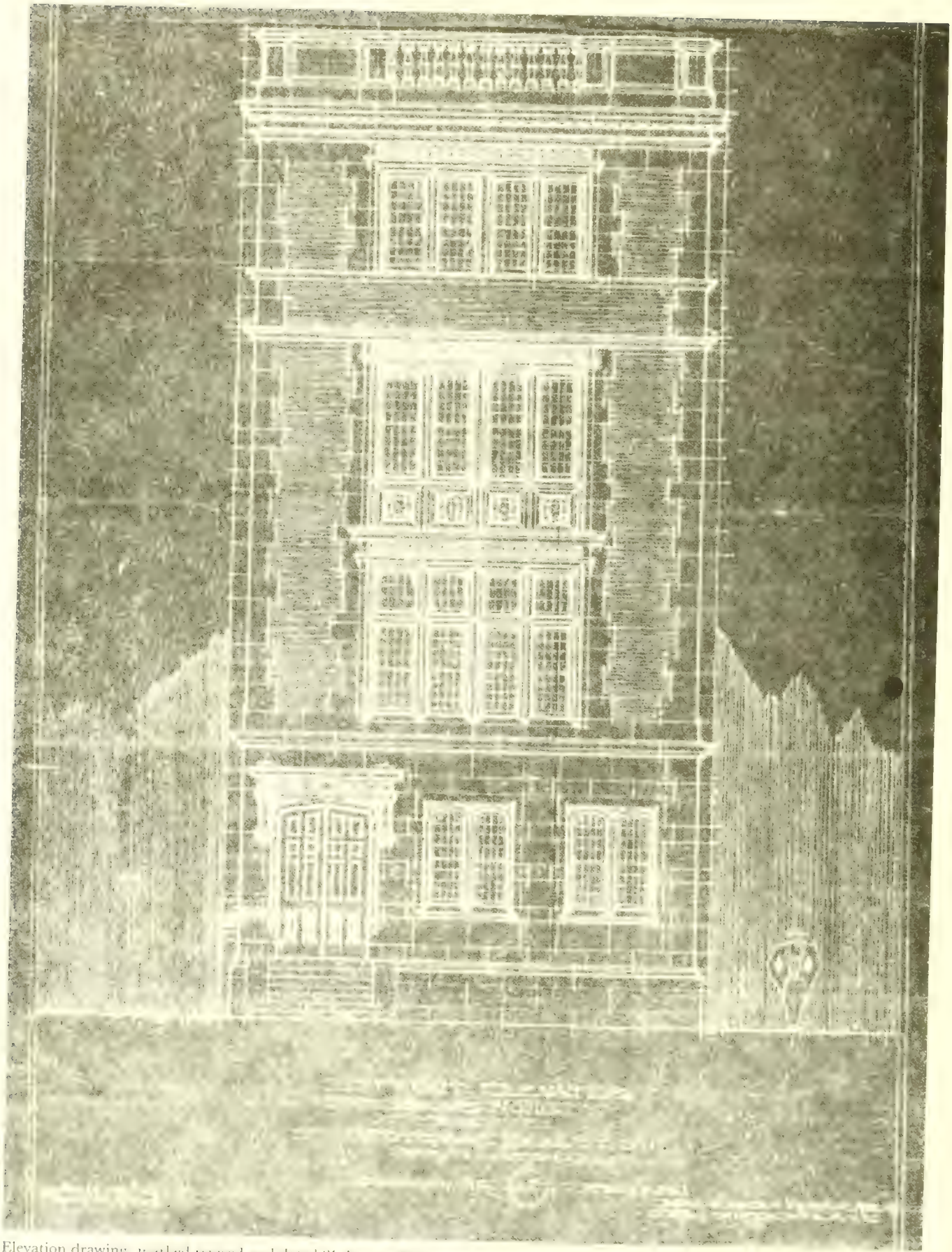
Two small brick dwellings formerly stood on the site, on what were then lots A and B. The house on lot B was built in 1877 by Hammond Pickney, according to building permit records. No permit for razing these dwellings has been found, but as two brick houses, each valued at $500, were still listed in the 1908–09 tax book, it is assumed they were demolished for the house documented in this chapter.

History

The house at 1128 Sixteenth Street was built by the Potomac Realty Company, and was one of their many speculative town house ventures. Lots A and B were purchased in June 1908, combined into lot 91 in July, and a building permit issued in September. Jules Henri de Sibour, one of the city's most distinguished architects, designed the dwelling; William P. Lipscomb and Company, prominent builders, erected it. The cost was estimated at $45,000. On an elevation drawing filed with the permit, the building was described as "House No. 10 for Potomac Realty Co." Four previous houses are known to have been designed by de Sibour for the company: 1712 and 1714 Rhode Island Avenue, N.W. (1903), and 1312 and 1314 Sixteenth Street, N.W. (1906). While he was working on 1128, he was also designing a very similar house for the organization at 1316 (later 1320) Sixteenth Street. These have all been demolished. In 1909 de Sibour designed a house at 1700 Massachusetts Avenue, N.W., for the mother of the president of the Potomac Realty Company, John F. Wilkins. (See *MAA,* 1) She was the widow of Beriah Wilkins, publisher of the *Washington Post.* De Sibour continued to do work for the Wilkins family. Two examples are a store at 1220 Connecticut Avenue for Robert C. Wilkins, John F.'s brother, still standing although much altered, and the Wilkins Building at 1512 H Street, demolished. The offices of the Potomac Realty Company were located in the Hibbs Building, another de Sibour design.

The house at 1128 Sixteenth Street was completed in July 1909, and its first occupant, Mitchell Harrison of Philadelphia, moved in soon afterwards. He was listed at the address in the 1910 city directory, although he did not purchase the house until January 1911. At about the same time, Mr. Harrison bought a farm near Nokesville, Virginia. Apparently he soon decided that he preferred the farm to the townhouse; 1914 was the last year he was listed at 1128 Sixteenth Street. From then on it was leased until the Harrison family finally sold it in 1942; Mitchell Harrison had died in 1927.

The first tenant was Frederic A. Delano, uncle of President Franklin Delano Roosevelt, and a public servant in various capacities. He leased the house from 1915–25, followed by a member of the prominent Blair family, Montgomery, who lived there only one year (1926). The last tenant during the Harrison ownership was the George Washington University chapter of the men's social fraternity, Sigma Alpha Epsilon, which occupied the residence from 1929–42. In a telephone interview in 1983, Tremaine E. Rambo, president of the chapter from 1929–30, reminisced about the days when prominent alumni from around the country visited the house, and senators Key Pittman of Nevada and Pat Harrison of Mississippi stopped by frequently. Particularly vivid were Mr. Rambo's recollections of the crowds present when Rudy Vallee, a member of the fraternity, would come over and sing for the group when he was in Washington. Mr. Rambo remembered that the front room on the ground floor was used as a library, and behind it were the chapter meeting room, housemother's room and kitchen. The main floor retained what was, most likely, its original function: living room, or salon, across the front; informal seating area around the fireplace in the stair hall, dining room and pantry to the rear. Mr. Rambo recalled also that there was a large, walk-in safe in the pantry area that had the name "Harrison" painted on it. On the third floor were the students' rooms and above, servants' quarters.



Elevation drawing, marked revised and dated 21 August 1908
National Archives

In 1942 the Harrison family decided to sell the house and it became the headquarters for the American Bottlers of Carbonated Beverages. It has been used for offices since that time. Presumably changes were made soon after purchase to convert it to office use, but no building permits have been found. The building was sold again in 1971 to the John H. Wilkins Company, which held it briefly before selling it in the same year to the 1128 Sixteenth Street Company. At this time a number of permits were issued for remodeling, including the removal of nonbearing partitions, filling in unused door openings, and for electrical and plastering work. A stair was constructed to the roof, and space on the fourth floor remodeled for apartment use. In 1982 a permit was issued for removal of some of the office partitions, including those in the reception and dining rooms; according to the owners, this work was not done. Since 1971 the building has been occupied by a number of professional and small business firms.

Unfortunately, the house as it looked originally is unknown; no exterior or interior photographs have been found.

Architecture

The analysis of early 20th century urban architecture in the United States is often by necessity limited to the street facade. Specifically, in the case of the smaller residences of the well-to-do, the alley and rear service elevations are normally of a utilitarian design, thereby unrelated in character, not alone style, to the public facade. This is the nature of American Beaux-Arts architecture.

In discussing the exterior merits of 1128 Sixteenth Street, keep in mind that the house is designated number 10 in a series of speculatively built residences presumably similar in design. The street elevation is stage dressing, only. The remainder of the building though visible must be considered stage machinery and therefore "invisible." This point is made to illustrate one meaning of the term "paper architecture."

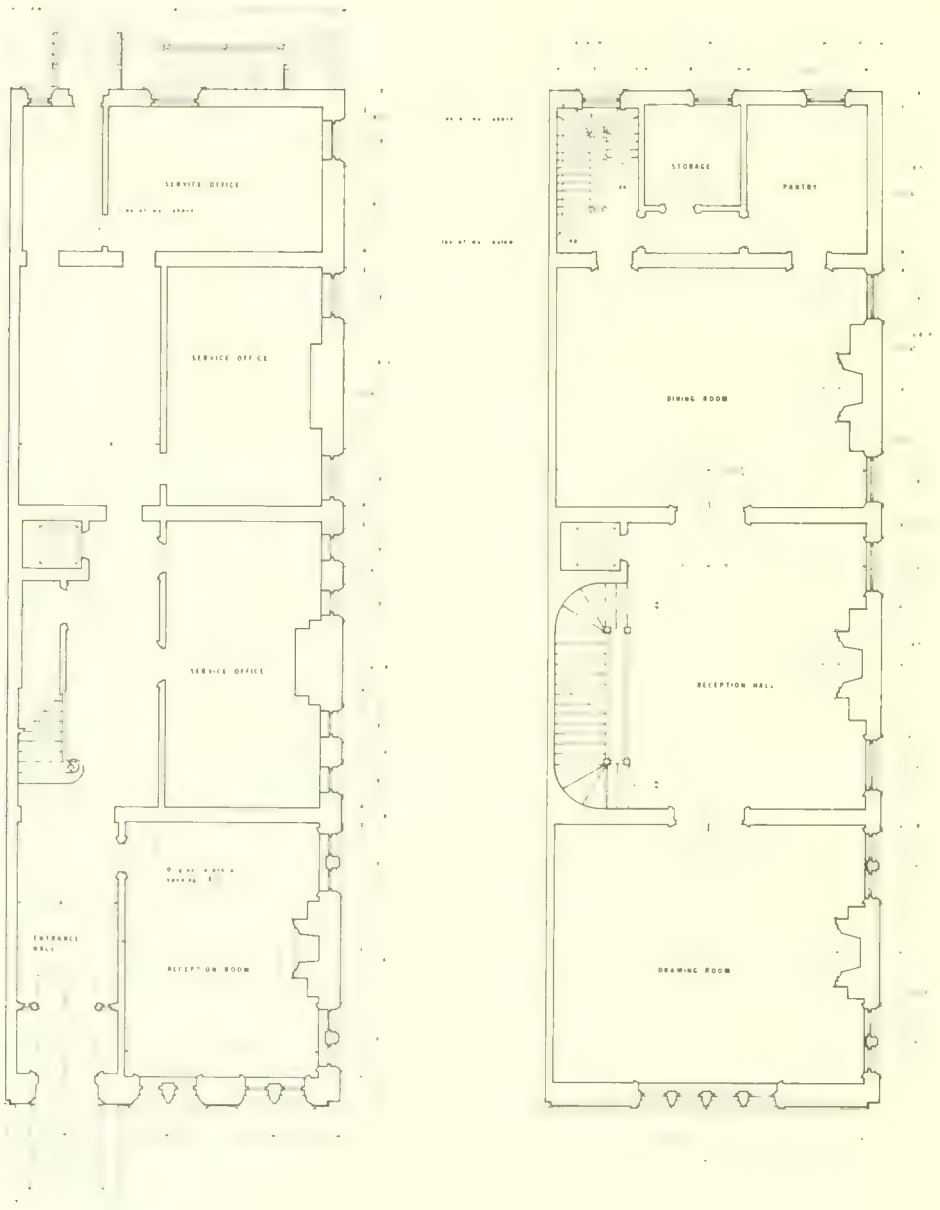
Jules Henri deSibour was a highly competent local architect whose domestic architecture has been discussed more than once in this series of publications. His obvious expertise lay in the knowledgeable use and craftsmanship of materials and period details. It should be understood that a clear difference exists between detail and style, however. Detail refers to the miscellaneous parts that together compose the body; style is the descriptive reference to the object as a coherent whole.

The first step in this present analysis is to establish the type of domestic structure represented in this design. The size of the house would indicate a prosperous merchant's dwelling of the 16th century. The materials, sophisticated detailing and scale of the parts, however, more aptly describe a much grander, more important structure. In fact, it would be easier to think of the house as a wing of a baronial mansion.

Of course, the architect's actual intent is moot. The hypothesis does help to resolve a problem of "authenticity," however. Consider the entrance itself. The architect, in trying to achieve the impression of a house grander in character than its actual size might imply, seemed to miss the fact that the truly important English houses of the period were symmetrical about a central line at the facade, even when that required symmetry necessitated two entrances for balance. If on the other hand the house in question were to be thought of as merely a wing of a greater scheme, then the asymmetry seems less incongruous. The point to be considered is that the American Beaux-Arts architect was less interested in the authenticity of character than he was in presenting a design that seemed authentic in style.

The reader has likely assumed up to this point that the style of the house has been reasonably established. Not so. Generically, the style is English. There are, however, two distinct periods at odds with each other, albeit pleasantly. Together the classical proportions of the building and the harmony of the Renaissance details coincide with work done in the 1590s. The anomalies, of course, are the quatrefoil panels, four-point (Tudor) arches and hooded entrance with its door of linen-fold panels: Gothic vestiges still to be found as late as the 1530s. It is also true that the second quarter of the 16th century was a stylistic transition period in England. A case in point could be made of Somerset House in London, built from 1547 to 1552 and since destroyed. The point here is that while Renaissance and Gothic details were incorporated into the facade, the proportions of Somerset House were essentially medieval. The effect, agreeable in its naivete, was nonetheless clumsy. The residence at 1128 Sixteenth Street is anything but clumsy; the classical details and proportions are as concise as the late medieval details are pure. This creates the stylistic anomaly.

It should be mentioned that one important detail has been changed at some point since the



1128 SIXTEENTH STREET NORTHWEST

POTOMAC REALTY COMPANY

completion of the architect's original elevation drawing as published in these pages; the elimination of the small, lead-camed window panes. The small panes helped break down the scale of the window opening as well as establish a harmony with the stylistic period(s) chosen by the architect. The large panes of plate glass are a technological impossibility as well as an aesthetically brutal addition to the early Renaissance theme.

In discussing the interior of 1128 Sixteenth Street, the reader is asked to remember the reference to "paper architecture" and stage dressing. With few exceptions, the American Beaux-Arts architect rarely matched his facades to the oftentimes various styles chosen for the individual spaces behind those facades. This particular house by deSibour is certainly no exception. The design is neither lavish nor inventive. It should be stated, however, that the structure of the building, if not necessarily innovative, is of some interest. The floors are constructed of a superimposed beam system having an air pocket in between. It is presumed that this type of construction helped reduce vibrations from street traffic and acted as an acoustic buffer between floors.

In style and detail, the interiors have little merit. Basically, the mantels are derived from 18th century French antecedents while the main staircase is, curiously, American Colonial. Essentially, the public spaces are designed as a rather anemic background for whatever furnishing or artwork may have been intended for display by the original owners or tenants.

In measuring and drawing up the plans for the principal spaces, license has been taken in an attempt to show the house as originally built. Both the reception and dining rooms have been partitioned and a cased opening, 10′–10″ wide, from the entrance hall to the reception room has been narrowed to accommodate a single door. Although not indicated, the service areas have been extensively altered, most noticeably by the removal of the dumbwaiter and all counters, appliances and cabinets.

Site

Orientation: the semi-detached residence faces east on a lot measuring 27′–9″ on Sixteenth Street by 95′–0″ deep. The property is bordered by a through alley on the north, and extending from it, a delivery alley on the west.

Enclosures: the planted area fronting the building is enclosed by a brick curb or low retaining wall.

Walks: brick herringbone pattern set within brick curbing extends from the entrance stoop to the public sidewalk.

Landscaping: the street front is planted in grass bordered by low privet. Clipped hemlock bushes flank the building and a tulip tree punctuates the corner where the north alley and public sidewalk converge.

Exterior:

Dimensions: above a raised basement, the four story residence rises to a flat roof 55′–0″ high from the ground. The 27′–10″ wide street facade is characterized by a single bay element at the upper stories; the alley elevation is 86′–3″ deep.

Foundations: three brick footings, concrete slab and brick retaining and bearing walls.

Structure: brick bearing wall with wood double rafter and beam system.

Walls: buff brick; Indiana limestone trim at street front. Limestone laid in random pattern at building "base," first story and quoining. Building base and first story delineated by reversed cyma string course. Corona string courses separate the first and second stories and the third and fourth.



Street front



Street entrance

A sill course underscores the fourth story windows.

Stoop: granite. There are six risers between cheek walls to the stoop and a sill riser to the entrance door.

Rear entrances: concrete with pipe railings. Four risers to the pantry stoop and door, the latter closed with brick. Four risers to the service hall and stair. Areaway with 13 risers down to basement kitchen entrance.

Doorway: Tudor-styled double door entrance with raised panel oak doors, the lowest course carved in linen-fold pattern. Door recessed in a limestone Tudor-arched jamb with oak-leaf spandrels and entablature hood mould with panel label-stops.

Windows: double-hung, one-over-one, throughout. Street elevation: first story, Tudor-arched limestone surround in recessed ground; second story, limestone muntin and transom bars conceal double hung window bay capped by gouge frieze with corona cornice below quatrefoil dado panels for third story window bay itself capped by gouge frieze; fourth story, limestone window bay capped by gouge frieze.

Cornice: limestone; full entablature with plain frieze and egg and dart corona cornice.

Parapet: limestone; panelled pedestals with balustered railing over central bays.

Roof: originally tin; presently gravelled and edged with brick planters. A wood deck, from the original penthouse stair, leads through wood trellis-work to a storage and leisure shed which services the gravelled roof terrace.

Chimneys: brick with stone caps; built flush to the building wall.

Interior

Vestibule:

Height: 10′-3¾″

Width: 8′-4¾″

Depth: 5′-5½″

Flooring: squares of variegated grey and white marble.

Baseboard: 1′-0″high; grey and white marble with ogee cap.

Walls: plaster; raised panels with indented corner rosettes.



Entrance hall.

Cornice: egg and dart, corona and cyma.
Ceiling: plaster.
Doorway: 8′-0″high, oak and glass double door to entrance hall; sidelights and architrave surmounted by a bolection frieze and corona cap.

Entrance Hall: cream-painted, with wainscot "antiqued" in tan color.

Height: 10′-3¾″
Width: 8′-5″
Depth: 15′-5½″
Flooring: oak, 2′-0″ herringbone parquetry; carpeted.
Baseboards: 1′-0½″ high; double fascia with overlapping reversed cyma cap.
Dado: flush panels with applied block moulding.
Chair rail: 3′-2½″ high; fascia and bead.
Walls: plaster. Party wall decorated with scenic paper. Piers with acanthus consoles supporting load-bearing beam separate entrance hall from stair hall.
Doorways: 5″ fascia, cavetto and bead architrave for 8′-0″ high doors.
Hardware: brass.
Lighting: one, eight-light chandelier having moulded glass spine and bronze-finished arms strung with pendants and beads. Two, single-light sconces of design similar to chandelier.

Reception Room: cream painted.

Height: 10′-3¾″
Width: 21′-7″
Depth: 16′-2″
Flooring: oak, 2′-0″ herringbone parquetry; carpeted.
Baseboards: 1′-0½″ high; double fascia with overlapping reversed cyma cap.
Walls: plaster.
Cornice: picture moulding below double talon course capped by a corona with cyma.
Ceiling: plaster.
Windows and doorways: 5″ fascia, cavetto and bead architrave. Door, 8′-0″ high, raised panels. Window sills, 2′-10″ high over raised panels.
Lighting: flourescent ceiling strip fixtures.
Chimney: projects 0′-11½″.
Hearth: 4′-11½″ wide by 1′-0¾″ deep; grey and cream marble.
Firebox: 2′-11½″ high by 2′-5″ wide by 1′-9½″ deep; cast iron.
Surround: 1′-9¾″ high by 3′-7¾″ wide; cast iron with grape-leaf rinceau frieze.
Mantel: grey and cream marble; oak-leaf consoles support trophy-of-the-hunt and bay-leaf frieze with projecting shelf 3′-8½″ high by 5′-3½″ wide.



Reception room.



Reception room mantel

Stair Hall: cream-painted, with wainscot "antiqued" in tan color.

Height: 10′-3¾″
Width: 15′-8″
Depth: 24′-3″
Flooring: oak, 2′-0″ herringbone parquetry; carpeted.
Baseboards: 1′-0½″ high; double fascia with overlapping reversed cyma cap.
Dado: flush panels with applied block moulding.
Chair rail: 3′-2½″ high; fascia and bead.
Walls: plaster.
Cornice: picture moulding below egg and dart cornice capped by a corona with cyma.
Doorways: 5″ fascia, cavetto and bead architrave. Single doors, 8′-0″ high, raised panels.
Hardware: brass; oval door knobs.
Lighting: one, two-light, Georgian revival brass and glass chimney sconce. One frosted glass ceiling light.
Staircase: the carpeted, open-stringer staircase has twenty, 7¼″ risers to the first floor. The risers widen at the staircase foot to accommodate the splayed railing and curve 90 degrees at the head to reach the reception hall. The turned wood balusters support a mahogany railing having a moulded profile.

Reception Hall: cream-painted.

Height: 12′-10″
Width: 24′-3″
Depth: 25′-5¼″
Flooring: oak, 2′-0″ herringbone parquetry.
Baseboard: 1′-0½″ high; double fascia with overlapping reversed cyma cap.
Dado: at stair; flush panels with applied block moulding.
Chair rail: at stair; 3′-2½″ high, fascia and bead.
Walls: plaster.
Cornice: picture moulding below egg and dart course capped by a corona with cyma.
Ceiling: plaster.
Windows and doorways: 5″ fascia, cavetto and bead architrave. Raised panel double doors, 9′-0″ high, with raised 2′-0″ over panel. Jambs, 1′-4″ deep, recessed panels. Window sills, 2′-9½″ high.

Reception hall.



Hardware: brass. Decorative oval knobs.
Lighting: one, five-light, brass-finished chandelier with spiral glass arms, prism pendants and frosted globes.
Chimney: projects 1′-4¾″.
Hearth: 5′-8½″ wide by 1′-1¼″ deep; grey and white marble.
Firebox: 2′-7″ high by 3′-0″ wide by 1′-7″ deep; cast iron.
Surround: 3′-1½″ high by 4′-4″ wide; cast iron with glyph frieze.
Mantel: grey and white marble; fluted pilasters support a panel frieze and projecting shelf 3′-11½″ high by 6′-0¾″ wide.
Stair: the carpeted, open-stringer staircase has twenty-four 7¼″ risers to the second floor. The stair turns 90 degrees at the foot and head. Turned wood balusters support a mahogany railing having a moulded profile.

Drawing Room: cream-painted.

Height: 12′-10″
Width: 21′-10″
Length: 25′-10″
Flooring: oak, 2′-0″ herringbone parquetry.



Skylight over staircase



Drawing room.

Baseboard: 1′-0½″ high; double fascia with overlapping reversed cyma cap.
Dado: flush panels with applied moulding.
Chair rail: 3′-2″ high; torus cap.
Walls: plaster.
Cornice: picture moulding and reversed cyma below an acanthus bracket course for corona and cyma cap.
Ceiling: plaster.
Windows and doorways: 5″ fascia, cavetto and bead architrave. Raised panel double door, 9′-0″ high, with raised 2′-0″ overpanel. Window sills 3′-2″ high.
Hardware: brass. Decorative oval knobs and escutcheon plates for mortise locks.
Lighting: original. Four, three-light, brass sconces with allegorical back panel mounted with a flambeau urn.
Chimney: projects 1′-4¼″
Hearth: 5′-9″ wide by 1′-0¾″ deep.
Firebox: 2′-4½″ high by 3′-1¼″ wide by 1′-6″ deep; cast iron.
Surround: 3′-0½″ high by 4′-5½″ wide; cast iron with oak-leaf frieze.
Mantel: grey and white marble; fluted pilasters support glyph frieze and projecting shelf 3′-11½″ high by 6′-1¼″ wide.

Dining Room: cream-painted.

Height: 12′-10″
Width: 20′-3″
Length: 25′-10″
Flooring: oak, 2′-0″ herringbone parquetry; carpeted.
Baseboard: 1′-0½″ high; double fascia with overlapping reversed cyma cap.
Walls: plaster.
Cornice: picture moulding below egg and dart and dentil courses capped by a corona with cyma.
Ceiling: plaster.



Dining room

Windows and doorways: 5″ fascia, cavetto and bead architrave. All doors have raised panels. Double doors, 9′-0″ high with raised 2′-0″ over-panel. Service doors, 8′-0″ high. Window sills, 2′-9½″ high over raised dado panels.
Hardware: brass. Double doors have decorative oval knobs and escutcheon plates for mortise locks.
Lighting: fluorescent ceiling strip fixtures.
Chimney: projects 1′-4¾″.
Hearth: 5′-8½″ wide by 1′-1¼″ deep; grey and white marble.
Firebox: 2′-5″ high by 3′-1¼″ wide by 1′-6½″ deep; cast iron.
Surround: 3′-2½″ high by 4′-4″ wide; cast iron with lattice frieze.
Mantel: grey and white marble; fluted consoles support a rosette frieze and projecting shelf 4′-0″ high by 6′-0¾″ wide.

Biographies

Architect

Jules Gabriel Henri de Sibour (1872–1938), born in Paris, was the son of Vicomte Gabriel de Sibour, a direct descendant of Louis XI of France. The Vicomte was in the French diplomatic service, attached to the consulate in Boston, when he met Mary Louisa Johnson of Belfast, Maine. The two fell in love, and after a two year struggle to overcome the strong objections of both families, were married in 1860. They left for Charleston, where Vicomte de Sibour was chancellor and attaché at the consulate throughout the Civil War and for some years afterwards. Then the de Sibours returned to France for an interval of four years, with the son and daughter born to them in Charleston. It was in Paris, in 1872, that their third child, Jules Henri, was born.

When Henri was three, the Vicomte was appointed vice consul at Richmond, where the family resided for the next ten years. During this period his health deteriorated, and he was finally forced to give up his diplomatic career. Hoping to find a life of greater diversion and anticipating the possibility of more contact with his countrymen, de Sibour moved his family to Washington in 1885; their first residence was at 822 Connecticut Avenue. Four years later he died, and his wife bought a house at 927 Seventeenth Street, N.W., on Farragut Square, which was to be the de Sibour home for many years. Henri attended Young's School, which later became Emerson Institute. The elder son, Louis, decided to study architecture at the École des Beaux-Arts, and so the family moved to Paris to be with him. While in Paris Louis met an

American woman whom he later married in Philadelphia, but, having inherited the title of Comte de Sibour, he spent most of his life in France and England and did not engage actively in the practice of architecture.

During this sojourn in France Henri learned to speak French fluently and developed an interest in athletics that he was to retain the rest of his life. Upon returning to Washington at the age of seventeen he was sent to Saint Paul's school at Concord, New Hampshire, where he excelled in sports. He left after a year, however, and finished his preparatory work with a tutor in Washington. At the age of nineteen he entered Yale University, graduating with the class of 1896. His brief memoirs mention his participation in college athletics and social events but do not discuss his academic program or hint at any developing interest in architecture. Then he says:

> After leaving college, I went to New York to live, at a loss just to know what I was going to do, but inasmuch as my brother had started in architecture and had become a landowner in France and England, I decided to try it out and I secured a position with Mr. Ernest Flagg, at that time quite prominent in New York, as an architect. I am frank to say that the time I spent there I did not enjoy at all and did not feel that architecture was what I wished to follow and looked into several other branches of business with a view to changing but, finally, gave them all up and decided to stick to what I had started out to do. While in the employ of Mr. Flagg, I met a young architect who was then working with Bruce Price in New York, who asked me to come up to his office and assist him in making some drawings for a competition, which I did and had the great privilege of meeting Mr. Bruce Price and was so impressed with his personality and his kindness to me that I decided to remain with him rather than return to the office of Mr. Flagg.[1]

When de Sibour was in Flagg's office the firm was working on several large hospitals and, in contrast, a model tenement project for which Flagg became well-known. Flagg's Corcoran Gallery of Art, typical of Beaux-Arts design and composition of the period, was opened in Washington in 1897, and while de Sibour almost certainly arrived too late to have worked on it, it gives an idea of the kind of work that Flagg, trained at the École des Beaux Arts, was doing when de Sibour was working for him. Flagg had been in Louis de Sibour's class at the École, which probably explains Henri's position in his firm.[2]

When de Sibour left Flagg and went to work for Bruce Price, he was entering the office of a man in his fifties, well-known, well-connected socially, and with a lucrative, varied practice. Price was a native of Cumberland, Maryland, and had practiced in Baltimore and in Wilkes-Barre, Pennsylvania, before settling in New York. He had also done a considerable amount of work in Canada, including the Chateau Frontenac Hotel in Quebec. In the late 1890s, when de Sibour joined him, Price was still designing costly residences in the Chateauesque style, but he was also working in the newer, more restrained Classical mode. Large office buildings made up a significant part of his practice in the later years; in 1894 he designed one of the most distinguished of the New York high-rises, the American Surety Building. One of de Sibour's most important jobs while he was working with Price was as consulting architect for the mammoth Hudson Terminal buildings in lower Manhattan, so it can be surmised that by the time of Price's death in 1903 de Sibour had gained a wealth of experience in office building construction as well as in the detailing of fine residences.

Soon after he went to work for Price, de Sibour became engaged to a socially prominent Washington woman, Margaret Clagett; they were married in 1898. Wishing to continue his studies in architecture, he left for Paris to study at the École des Beaux-Arts, with the blessings of Bruce Price and the promise of a job when he returned. Following the practice of many who hoped to enter the École, de Sibour first entered an atelier, or studio, where students worked with a master, usually an established architect who had won the École's Grand Prix. De Sibour entered the atelier of Daumet and Esquié; the senior member, Daumet, is perhaps best-known for his rebuilding and restoration of the Chateau de Chantilly, outside Paris. He stayed in Paris for a year, but according to his memoirs, financial difficulties in his wife's family forced his return to the United States; de Sibour, therefore, never actually studied at the École, although his year in the atelier would have familiarized him with the approach and methods of the French school.

De Sibour's memoirs end just as he begins to describe his study in Paris; unfortunately, there is no first-hand comment on the years following, when he returned to Price's office, became a partner (1902), and continued the firm after Price's death in 1903. Bruce Price and de Sibour,

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[1] Memoirs; family papers in the possession of Blaise de Sibour, J. H. de Sibour's grandson.

[2] Noted in Janet L. Davis, *J. H. de Sibour: Five Buildings on Massachusetts Avenue, Washington, D. C.*, a master's thesis prepared for the School of Architecture, University of Virginia, 1980.

the firm name, continued to be listed in the New York city directory through 1908; from 1909 to 1911 the listing read "Jules H. de Sibour"; from then on there were no New York listings. Beginning in 1900 de Sibour was working in Washington as well as in New York; before becoming Price's partner (and occasionally after) he worked under his own name. Until about 1910 most of de Sibour's commissions were large town houses or office buildings for wealthy, socially prominent clients who had come to him through family connections. An exception was the Freedmen's Hospital, now part of Howard University's Medical School, which he won through a competition in 1904; he was associated with John Russell Pope in this project, and it was a milestone in his career.[3]

Gradually de Sibour gave up his New York practice; he was listed for the first time in the Washington city directory in 1908. His offices, until 1922, were in the Hibbs Building (now the Folger Building) on Fifteenth Street, one of his own designs. For two years he was in the Edmunds Building, also on Fifteenth Street, before moving in 1925 to his latest and largest office building, the Investment Building at the northwest corner of Fifteenth and K Streets, N.W. After 1927 office listings for de Sibour were sporadic. In 1928 and 1929 he was listed only as treasurer of the de Sibour Construction Company, of which his son, Henri, was president. In 1931 his architectural office address was given as 1200 Fifteenth Street, N.W., and from 1933 to 1938 as 1711 Connecticut Avenue, N.W.

While de Sibour's early clients were primarily wealthy individuals, he began working more frequently for business organizations and institutions in the years following World War I. He was also consulting architect for the United States Naval Academy at Annapolis. The day of the large town house was passing by this time, and his residential commissions were more frequently apartments or hotels, or remodelings and additions to existing houses. Toward the end of his life de Sibour was engaged in work for the federal government, most of it occurring during the Depression years. In 1929, and again in 1934, his plans for remodeling the Pension Office Building in a stripped-down Classical style were accepted by the government and approved by the Commission of Fine Arts, but the economic situation worsened and put an end to their implementation. His obituaries noted that at the time of his death he was interested in low-cost public housing and was a consultant for the United States Housing Authority, a drastic change from his almost exclusive concern, thirty years earlier, with mansions for the wealthy. His last major completed work was the Public Health Service Building on Constitution Avenue at Nineteenth Street, N.W., now used by the Interior Department. It is a rather bland building, its character resulting not so much from advancing age, one surmises, as from the inability on the part of the master of the Beaux-Arts town house to summon much enthusiasm for the design of a utilitarian government building in a period of economic depression.

De Sibour was active in a number of social and professional organizations. He was a member of the Metropolitan, Chevy Chase, Alibi, Montgomery County, and Racquet clubs in Washington; Racquet and Tennis Club in New York; and Yale's Psi Upsilon and Skull and Bones. His professional associations included the American Institute of Architects, Beaux-Arts Society, and the Allied Architects of Washington. He was also a member of the Order of Lafayette.

Jules Henri de Sibour died after an operation in 1938, at the age of sixty-six. Funeral services were held in Saint John's Church, Lafayette Square, and were conducted by Canon Anson Phelps Stokes of Washington Cathedral, his roommate at Yale. He was survived by his wife and three sons: Henri Louis, Jacques Blaise, and Jean Raymond.

A list of major de Sibour buildings follows, with original owner or name given first, followed by current designation in parentheses. It is of interest that Sixteenth Street, from K Street to R Street, once contained a significant number of de Sibour buildings, most of them now demolished. The Sixteenth Street buildings are marked with an asterisk (*) in this list.[4]

Residential, including apartments and hotels: 1900: residences for George Howard, 1164–66 Nineteenth Street, N.W. (demolished); 1902: Mrs. W. C. Perin residence, 1008 Sixteenth Street, N.W.* (demolished); residences for Potomac Realty Company, 1712–14 Rhode Island Avenue, N.W. (demolished); 1904: Thomas F. Gaff residence

[3] Twenty-five architects from the east and midwest were invited to participate; twenty-one plans were received, according to a Department of Interior history of Freedman's Hospital, on file at the Moorland-Spingarn Research Center, Howard University. A number of Washington's top architectural firms participated in the competition.

[4] For de Sibour's New York buildings, see Janet L. Davis, op. cit.

(Embassy of Colombia), 1520 Twentieth Street, N.W.; Edward A. Mitchell residence, 1010 Sixteenth Street, N.W.* (demolished); 1905: Warder Apartments, 1155 Sixteenth Street, N.W.* (demolished); 1906: Clarence Moore residence (Embassy of Canada), 1746 Massachusetts Avenue, N W.; George Howard/Simon Guggenheim residence, 1201 Sixteenth Street, N.W.* (demolished); residences for Potomac Realty Company, 1312–14 Sixteenth Street, N.W.* (demolished); 1907: additions and alterations to residence of Chandler Hale, 1535 L Street, N.W., northeast corner Sixteenth Street* (demolished); 1908: Alexander Stewart residence (Embassy of Luxembourg), 2200 Massachusetts Avenue, N.W.; residence for Potomac Realty Company, 1128 Sixteenth Street, N.W.;* residence for Potomac Realty, 1316 (later 1320) Sixteenth Street, N.W.* (demolished); 1909: Emily J. Wilkins residence (Peruvian Chancery), 1700 Massachusetts Avenue, N.W.; 1910: William W. Lawrence residence (Embassy of France), 2221 Kalorama Road, N.W.; Woodbury Blair residence, 1607 New Hampshire Avenue, N.W.; R. T. Mulligan residence, 1601 R Street, N.W., northwest corner Sixteenth Street;* R. B. Roosevelt residence (later Nicholas Longworth residence, now remodeled as offices), 2009 Massachusetts Avenue, N.W.; 1911: J. H. Purdy residence (Embassy of Sierra Leone), 1701 19th Street; 1912: M. E. Ingalls residence (Yater Medical Group), 1780 Massachusetts Avenue, N.W.; Margaret Cameron residence, 1706 Eighteenth Street, N.W.; R. S. Hitt residence, 1520 Eighteenth Street, N.W.; 1914: Annie M. Lawrence residence (Embassy of Portugal), 2125 Kalorama Road, N.W.; 1915: McCormick Apartments (Headquarters of the National Trust for Historic Preservation), 1785 Massachusetts Avenue, N.W.; 1920: Hotel Martinique, 1209 Sixteenth Street, N.W.* (demolished); 1921: Lee House Hotel, Fifteenth and L Streets, N.W. (demolished); 1922: Jefferson Apartments (Jefferson Hotel), 1200 Sixteenth Street, N.W.;* Hotel Hamilton (Hamilton Mall), Fourteenth and K Streets, N.W.; 1924: Anchorage Apartments (now offices), 1900 Q Street, N.W.; 1929: Sumner Welles residence, Oxon Hill Manor (Maryland-National Capital Park and Planning Commission), Prince Georges County, Maryland.

Commercial and Institutional: 1901: Home Life Building, 701 Fifteenth Street, N.W. (demolished); 1904: central building, Freedmen's Hospital (Howard University Medical School), Sixth and Bryant Streets, N.W.; 1906: W. B. Hibbs Building (Folger Building), 723 Fifteenth Street, N.W.; 1910: McLachlen Building (Woodward and Lothrop), 1001 G Street, N.W.; Science Hall, Howard University; Chevy Chase Club, Connecticut Avenue, Chevy Chase, Maryland; 1911: Wilkins Building, 1512 H Street, N.W.(demolished); Riggs Theatre and Office Building (Albee Building-Keith's Theatre; theatre demolished, office facades incorporated into Metropolitan Square project), 615–27 Fifteenth Street, N.W.; 1912: U. S. Trust Company bank and apartments (Guardian Federal Savings), 1347 Connecticut Avenue, N.W.; 1922: Racquet Club (University Club), 1135 Sixteenth Street, N.W.;* F. H. Smith and Company Building (Bowen Building), 815 Fifteenth Street, N.W.; 1923: Investment Building, 1511 K Street, N.W.; 1924: Federal American National Bank (National Bank of Washington), 619 Fourteenth Street, N.W. (architects listed as Blossom and de Sibour).

Governmental: 1931: U. S. Public Health Service (Department of the Interior, South Building), Constitution Avenue at Nineteenth Street, N.W.

Sources not mentioned in text: Gale Shipman Alder, "1785: Architect and Image Maker Jules Henri de Sibour", *Historic Preservation*, July/August 1979, pp. 12–13; Walter Dyson, *Howard University: The Capstone of Negro Education* (Washington: The Graduate School of Howard University, 1941), pp. 104, 108; Samuel H. Graybill, Jr., "Bruce Price, American Architect. 1845–1903", 2 vols., a Ph.D thesis for the Department of Fine Arts, Yale University, 1957 (Ann Arbor, Mich.: University Microfilms, published on demand); John M. Lynham, *The Chevy Chase Club, A History, 1885–1957* (Chevy Chase, Md.: The Chevy Chase Club, 1958), pp. 26–28; *WWNC* (1926–27), Withey. Obituaries: *NYT*, 5 Nov. 1938, 19:5; *ES*, 4 Nov. 1938, p. 1; *WP*, 5 Nov. 1938, p. 16.

Builder

William Prince Lipscomb (1847–1932), the son of Warren and Elizabeth (Smith) Lipscomb, was born in King William County, Virginia. At the age of seventeen he left his father's farm and volunteered for the Confederate army, remaining in the service until the end of the war. In the meantime his father had died, leaving his mother with seven children and a farm that had been ravaged by both the Union and Confederate armies. William realized that his future lay elsewhere, and with a small amount of cash he set out, walking, to Richmond, where he learned the carpenters trade.

In 1871 Lipscomb came to Washington to work with a "prominent" builder whose name is not mentioned by any of the sources consulted. Two years later he started his own business, and by the turn of the century was considered one of the top builders in the city. Located at 411 M Street, N.W. from 1878–87, the Lipscomb company moved to 1419 F Street, N.W. (the Glover

building), in 1888, and in the following year to the Kellogg building at 1416 F Street, where it remained through 1903. For an unknown reason, there was no listing, residential or business, for Lipscomb from 1892–96. There was a residential entry for his wife in 1896 and one for him in 1897; in 1898 the business listings resumed at 1416 F Street.

From 1904–18 William P. Lipscomb and Company had offices at 1405 F Street. Edwin W. Davis was listed with Lipscomb and apparently was a principal in the company. The next move, in 1919, was to the District National Bank building at 1406 G Street, N.W., where the firm remained until 1939. During this period, Edwin W. Davis became vice president, E. H. Rosengarten secretary-treasurer, and J. H. Wick supervisor. In 1924 these three left the Lipscomb organization and formed the construction firm of Davis, Wick, Rosengarten Company, with offices in the same building. In 1932, William Lipscomb's son, George, a civil engineer, was listed as vice president of the firm; it was in this year that the elder Lipscomb died.

In addition to running his construction firm, William P. Lipscomb was active in civic and business affairs. He was a director of the District National Bank, a trustee of Lynchburg College in Virginia, a member of the National Press Club, and of the Master Builders Association, for which he served on the executive board. He was a member and trustee of the Columbia Heights Christian Church, and earlier had been a member and officer of the Vermont Avenue Christian Church. He was a Mason and held the thirty-third degree in the Scottish Rite. William P. Lipscomb married Lulie K. Wade of Washington, who survived him, as did his son, George, and a daughter, Helen Lipscomb Rea, wife of Captain Everett Foster Rea. He was also survived by a grandson, Everett Rea, and a granddaughter.

When William Lipscomb died in 1932 at the age of eighty-five, his company had completed the construction of many of Washington's finest buildings. Those discussed in the Massachusetts Avenue volumes of this series were 1700 and 1785 Massachusetts Avenue, N.W., both designed by J. H. de Sibour, and 2253 R Street, the work of Wood, Donn, and Deming. In the first volume of *Sixteenth Street Architecture*, Lipscomb buildings documented were John Russell Pope's Meridian House at 1630 Crescent Place, N.W., George Oakley Totten's house at 2801 Sixteenth Street (the Spanish embassy), and H. Langford Warren's Sunday school addition to the Church of the Holy City at 1611 Sixteenth Street. Other notable Lipscomb work included the William W. Lawrence house at 2221 Kalorama Road, N.W. by J. H. de Sibour, now the French embassy, John Russell Pope's house at 2320 S Street, N.W. for George Hewitt Meyer, now the Textile Museum; and three buildings by George Oakley Totten: the Congressional Club at 2001 New Hampshire Avenue, N.W., and two residences for Mrs. John B. Henderson at 2401 and 2437 Fifteenth Street, N.W.

The Lipscomb firm continues in operation today. After Mr. Lipscomb's death, his son became president and Abner Roe vice president and secretary. For a few years Lipscomb's widow served as secretary. Another move was made in 1939, this time to the Woodward Building at 733 Fifteenth Street, N.W. Around 1954 the firm moved to the Washington Building at 1434 New York Avenue, N.W., its last location in Washington, before it became established in Arlington, Virginia in 1974, at 2731 North Washington Boulevard. The firm remains at this location today; its president, since 1971, is S. Parker Oliphant.

The work of the Lipscomb firm in recent years has been varied, ranging from warehouses to restoration of old buildings. Two relatively new buildings on Sixteenth Street—the American Chemical Society, which replaced the Warder Apartments at 1155, and the National Wildlife Federation at 1412 (demolished in 1986)—were built by Lipscomb. Buildings at Madeira and Sidwell Friends schools, and the Presbyterian, Hannah Harrison, and Shoemaker homes are examples of institutional work; office buildings include the American Association for the Advancement of Science building at 1515 Massachusetts Avenue, N.W., the building housing the Humane Society of America at Twenty-first and L Streets, N.W., and the Chevy Chase Lake office building on Connecticut Avenue in Montgomery County, Maryland. The German chancery on Reservoir Road, N.W., and the Dutch chancery on Linnean Avenue, N.W., were built by Lipscomb, as were two large private residences in Georgetown, the Andre de Limur residence at 3224 R Street and the residence of Senator John Warner on S Street. Restoration work done by the firm includes the American Institute of Architects' Octagon House, and the Carlyle House in Alexandria, Virginia.

Sources: *WPHW*; Proctor, 3:32; *WWNC* (1926–27); obituary, *ES*, 8 June 1932. Information on recent history of the firm from S. Parker Oliphant, president.

Detail, sconce in drawing room.

Detail, typical door hardware with mortise lock.

Owners and Tenants

Mitchell Harrison (1857–1927), a member of a distinguished Philadelphia family, was the first owner of the house. Although little is known of his immediate family (except that his father's name was George L. Harrison), his uncle, Dr. Weir Mitchell, was well-known throughout the Philadelphia area as a surgeon and author. His grandfather was Dr. John Kearsley Mitchell, an eminent physician and physiologist.

Harrison apparently spent much of his time at his Nokesville, Virginia, farm, Vint Hill. Particularly remembered throughout the Nokesville area, Harrison established a national reputation for his prize horses, dogs, and short horn cattle. His hobby of breeding such animals brought him recognition as a leading contributor to the improvement of the country's breeding stock.

After he left 1128 Sixteenth Street in 1914, Harrison was listed at a number of addresses in Washington until his retirement to Vint Hill in 1921. On 19 August 1927, the same day he was to hold a sale of pure bred stock on his estate, Harrison died of pneumonia.

Mitchell Harrison was married twice. When he died he was survived by his second wife, Margaret Janet Harrison; their two children, Lindsay and Mitchell Harrison, Jr.; and two children by his first marriage, Kearsley and Nathalie (Mrs. Albert S. Roberts, Jr.).

Sources: Fauquier Democrat, 24 August 1927; D. C. Register of Wills, will of Mitchell Harrison, exemplified copy.

Frederic Adrian Delano (1863–1953), son of Warren and Catherine Robbins (Lyman) Delano and uncle of President Franklin Delano Roosevelt, was born in Hong Kong. It was in this part of the world that the original Delano fortune, based on trading, had been built.

Young Delano spent the greater part of his childhood in Newburgh, New York, not far from Hyde Park, home of the Roosevelt family. After graduating from Harvard in 1885, Delano worked as an apprentice machinist for the Chicago, Burlington, and Quincy Railroad in Colorado. Sixteen years later he became the company's general manager and shortly thereafter the president of four railroads: the Wheeling and Lake Erie, the Wabash-Pittsburgh Terminal, the Wabash, and the Chicago, Indiana, and Nashville. While living in Chicago at this time Delano became interested in city planning and was instrumental in securing Daniel Burnham as the architect of the Chicago Plan of 1906.

Delano's public service career began in 1912 when President Taft appointed him to the Commission on Industrial Relations. In 1914 Wilson made him a member of the Federal Reserve Board, but he resigned his position in 1918 to join the army in France. Delano achieved the rank of colonel and was deputy director of army transportation in Paris and later assistant to General F. V. Abbot. Abbot was in charge of railway service to the battlefield and to Italy, and as his assistant, Delano was exposed to engineering planning on a grand scale. For his services during the war Delano was awarded the Distinguished Service Medal and the Legion of Honor of France.

During the post war years Delano served as Supreme Court receiver in the Texas-Oklahoma boundary dispute (1920–25), and as chairman of the International Commission of the League of Nations investigating the production of opium in Persia (1925–26). His interest in city planning continued, and in 1922 he became one of the organizers of the Committee of One Hundred on the Federal City in Washington. This committee, still in existence, had as its goal the preservation and reinforcement of the L'Enfant Plan and the coordination of what little existed in those days of federal, state and county planning efforts. Delano was its chairman for twenty years. When the National Capital Park and Planning Commission was set up in 1926, largely due to his efforts, he became its chairman and served until his retirement in 1942. Among other achievements in this role, he is credited with the acquisition of land for the Mount Vernon and George Washington Memorial Parkways and the Fort Drive, and with the purchase of the Chesapeake and Ohio Canal.

Mr. Delano served as regent of the Smithsonian Institution, board member of the Washington Monument Society and the Columbia Institution for the Deaf, first chairman (1928) of the Washington Community Chest, president of the Washington Housing Association, member of the National Arboretum's Advisory Council, and director of the Carnegie Institution. In 1930 he was engaged in organizing unemployment and relief programs in the District.

Frederic Delano was active in city planning circles in New York City also. Under the auspices of the Russell Sage Foundation, he collaborated with Charles D. Norton in developing the Regional Plan of New York and Environs and succeeded Norton as chairman of the New York Regional Planning Committee. Nationally, Delano was chairman of the federal government's National Resources Planning Board (1934–43)

and chairman of the American Planning and Civic Association. He was a trustee of the University of Chicago and a member of Harvard's board of overseers. His social clubs included the University (Chicago), and the Cosmos, Chevy Chase, and Metropolitan in Washington.

Frederic Delano was married in 1888 to Matilda A. Peasley, who died in 1943. They had five daughters: Alice and Matilda Delano, Catherine D. Grant, Laura D. Houghteling, and Louise D. Cheney. Only Mrs. Houghteling was living at the time of Delano's death.

Sources: David Cushman Doyle, "Frederic A. Delano, Catalyst", *Survey Graphic*, July 1946, pp. 252–54, 269–70; *Cosmos Club Bulletin*, vol. 7, no. 2 (Dec. 1953), an obituary by Horace Peaslee adapted from articles in the Sept. and Oct. 1953 issues of the *JAIA*; *H.R Rept. 461*, part 2, 74th Cong., 1st sess., 8 July 1935: A supplemental report to accompany H.J. Res. 195, a brief history of the Smithsonian Institution, ending with a tribute to and biography of Delano; *WWWA*; *WWNC* (1926–27); obituaries: *ES*, 28 Mar. 1953; *WP*, 29 Mar. 1953; *NYT*, 29 Mar. 1953, 94:2; will, 21 Apr., 24:2.

Montgomery Blair (1865–1944) was born in Washington, in Blair House, the youngest son of Montgomery and Mary Elizabeth (Woodbury) Blair. His father, an eminent lawyer in the District, was a friend of Lincoln and postmaster general in his cabinet. Levi Woodbury, Montgomery's maternal grandfather, was also a distinguished attorney. More significant to American history, though, he served as secretary of the navy, secretary of the treasury, associate justice of the Supreme Court, senator from New Hampshire and governor of that state.

Like his two brothers, Gist and Woodbury, Montgomery continued the family tradition of practicing law. He received a bachelor's degree from Princeton and then studied law at the Columbian University, now The George Washington University. In 1895 he married Edith Draper, daughter of General William Draper, whose family were prosperous loom manufacturers in New England. Edith and Montgomery Blair raised a family of seven children.

Montgomery Blair was appointed by President Theodore Roosevelt a member of the commission sent to Panama to settle claims arising from this country's possession of the Canal Zone. Blair's interest in history resulted in the editing, with Gaillard Hunt, of the Madison papers and the compiling of the Jackson papers for the Library of Congress.

Montgomery Blair was a member of the Sons of the American Revolution, and of the Alibi, Metropolitan, and Chevy Chase clubs in Washington and the University Club in New York City. He was also a vestryman at Saint John's Church, Lafayette Square.

Sources: Proctor, 4:633; obituaries: *ES* and *WP*, 1 May 1944.

Appendix

Chain of Title

1908 Deed 4 May, recorded 4 June; Liber 3143 folio 397
Charles H. Fiske (of Weston, Mass.) to Potomac Realty Company
". . . Lots lettered "A" and "B" in O'Donnoghue's subdivision in Square . . . (183), as per plat recorded in Liber W.F. folio 30 of the records of the Office of the Surveyor of the District of Columbia. . . ." No cost given.

1911 Deed 14 January, recorded 17 January; Liber 3386 folio 310
Potomac Realty Company to Martin L. Kohler (of Philadelphia)
". . . Lot . . . (91) in the Potomac Realty Company's subdivision of lots in Square . . . (183), [23 July 1908] as per plat recorded in Liber 33 folio 130 of the records of the Office of the Surveyor. . . ." No cost given.

1911 Deed 16 January, recorded 11 August; Liber 3457 folio 38
Martin L. Kohler to Mitchell Harrison (of Washington, D. C.)
Lot 91, Square 183. No cost given.

1921 Deed 5 February, recorded 18 May 1925; Liber 5766 folio 83
Mitchell Harrison et ux to Edward L. Brady
Lot 91, Square 183. No cost given. Although not identified as such, this seems to have been a deed in trust as Harrison and his heirs retained the property until 1942. See 1926 Declaration of Trust below.

1922 Deed 8 June recorded 30 June; Liber 4718 folio 438
Susan Murray to Mitchell Harrison
". . . Lots N and O in the subdivision made by Peter O'Donnoghue in Square . . . 183 as said subdivision is recorded. . . . [See above]" $1.50 in Internal Revenue stamps affixed, at the rate of $.50 per $500, making the cost approximately $1500. These lots, located across an alley at the rear of lot 91, were never an integral part of the house property, but they were transferred with lot 91 from this time up until 1971. Harrison built a group of garages on them which have been demolished.

1924 Deed 20 December, recorded 3 April 1925; Liber 5473 folio 126
Mitchell Harrison et ux, Margaret J. (of Philadelphia) to Union Trust Company Lots N and O, Square 183. This, too, was apparently a deed in trust.

1926 Deed 17 May, recorded 18 May; Liber 5766 folio 84

Edward L. Brady to District National Bank
Lot 91, Square 183.

1926 Declaration of Trust, 18 May; copy filed with Civil Action No. 3057 (1939), District Court of the U. S. for the District of Columbia.

In this document the District National Bank agrees to hold lot 91, Square 183 "for the sole use and benefit of Mitchell Harrison of Philadelphia, Pennsylvania, his heirs and assigns and . . . to convey the said real estate at the direction . . . of said Mitchell Harrison, to him, or to such . . . persons . . . as he may in writing direct, or by will appoint. . . . It is hereby agreed . . . that the undersigned shall have no duty to perform in connection with said property . . . that it shall not attend to maintenance, repair, renting . . .; that it will . . . endeavor to procure a purchaser. . . ." This document is not filed with the deed in Liber 5766.

1927 Will of Mitchell Harrison, exemplified copy

After making specific bequests of money and personal items, the remainder of Harrison's estate, "real, personal and mixed", was to be converted into cash and the proceeds divided among his wife and children.

1942 Deed 22 June, recorded 8 July; Liber 7771 folio 143
John Kearsley Mitchell Harrison, Schofield Andrews, and Fidelity-Philadelphia Trust Company to American Bottlers of Carbonated Beverages
Lot 91 and lots N and O, Square 183. No cost given; no IRS stamps affixed. The grantors were acting as executors under the will of Mitchell Harrison.

1942 Deed 22 June, recorded 8 July; Liber 7771 folio 146
Union Trust Company (of Washington, D. C.), trustee; John Kearsley Mitchell Harrison et ux Agnes Helen, Nathalie Harrison Roberts, and J. Donald Richards, trustees and executors, to American Bottlers of Carbonated Beverages
Lots N and O, Square 183. No cost given; no IRS stamps affixed. The Untion Trust Company was acting under the 1924 deed (in trust) in Liber 5473, listed above; and under a Declaration of Trust dated 1 April 1925 not filed with that deed or yet located. The other grantors were acting under the will of Margaret Janet Harrison, wife of Mitchell Harrison.

1942 Deed 22 June, recorded 8 July; Liber 7771 folio 149
Union Trust Company (of Washington, D. C.), trustee; John Kearsley Mitchell Harrison, et al, trustees and executors, to American Bottlers of Carbonated Beverages
Lot 91, Square 183. For $50,000. The Union Trust Company was acting under the 1926 deed (in trust) in Liber 5766, listed above; and under the 1926 Declaration of Trust, also listed above. They had been appointed substitute trustee by order of the District Court of the U. S. for the District of Columbia passed 27 July 1939 in Civil Action No. 3057. The other grantors were acting under the will of Margaret Janet Harrison.

1971 Deed 4 January, recorded 7 January; Liber 13176 folio 208
National Soft Drink Association (formerly American Bottlers of Carbonated Beverages) to John H. Wilkins Company
Lots N and O, Square 183. Also part of Alley Closed as shown on plat recorded in the Office of the Surveyor in Liber 136 folio 61, "the above described property now being taxed as lots 91, 845, 864, and 865 in Square 183." No cost given, but listed in *Lusk's Real Estate Directory Service*, 1977 edition, as $425,000.

1971 Deed 22 August, recorded 3 September; Liber 13257 folio 261
John H. Wilkins Company to 1128 Sixteenth Street Company, a general partnership
Lot 91, Square 183. No cost given, but listed in *Lusk's* as $300,000.

Selected Building Permits

Owner: Potomac Realty Company

1908 No. 1145, 22 September, Permit to build. Architect: Bruce Price & de Sibour; builder: William P. Lipscomb & Company: estimated cost: $45,000. Four story brick and stone dwelling.

Owner: Mitchell Harrison or heirs

1911 No. 3237, 21 January. Elevator; $2,600.

1911 No. 4150, 23 March. "Build, area in front and vault in alley, as per plans". J. H. de Sibour, architect.

Owner: American Bottlers of Carbonated Beverages

1951 No. A25348, 24 October. Steam clean.

1953 No. A39706, 16 February. Elevator. (Although not stated, this was most likely a replacement for the original.)

Owner: 1128 Sixteenth Street Company

1971 No. B199531, 18 May "Remove non-bearing partitions, doors, radiators, sinks, patch in unused doorway openings, . . ."

1971 No. B201312, 14 July. "Remodel office building, paint and plaster as per application,"

1971 No. B184040, 10 August. "Plumbing and gas for 4th floor floor offices and apartment," $3000.

1971 No. B202648, 27 August. Construct stair through roof.

1982 No. B291625, 9 July. Remove interior partitions on each floor: Basement (minor); 1st floor: between front and secretary's office; 2nd

floor: make one rather than two offices in old dining room; 3rd floor: convert two back offices next to stair to one; 4th floor: convert two back offices to one; remove two closets off corridor between kitchen and office. (Apparently not done.)

Architectural Drawings or Prints

Sixteenth Street elevation: blueprint. Scale: ¼"=1'-0" "Revised 8/21/8" Bruce Price and de Sibour, Architects.

Projection plan, front steps: ink on linen. Bruce Price and de Sibour, Architects.

Surveyor's office plat, with lot dimensions.

(All the above filed with Permit No. 1145, 22 September 1908)

Basement plan and sections: blueprint. Scale: ¼"=1'-0" J. H. de Sibour, Architect. Filed with Permit No. 4150, 23 March 1911.

Tenant office layouts, all floors: black line prints. Cafritz Construction Company, dated 11 January 1978; room dimensions and square footage. From the files of the 1128 Sixteenth Street Company.

Photographs or Sketches

None found.


NATIONAL
GEOGRAPHIC SOCIETY

Sixteenth and M Streets, N.W. Hubbard Memorial Hall, The National Geographic Society

This building is located on the southwest corner of Sixteenth and M Streets, N.W., in Square 183 on original lot 24, now part of tax lot 832.

Previous Structures on the Site

The Hopkins Real Estate Map of 1892 shows five frame buildings and one stable on lot 24. They were probably similar in character and size to the small houses shown to the south of Hubbard Hall in early photographs.

History

The National Geographic Society was founded in January 1888 at the Cosmos Club by a group of thirty-three men; its purpose was "the increase and diffusion of geographic knowledge." The group elected as its president Gardiner Greene Hubbard, a Boston lawyer who had moved to Washington and was involved with the scientific experiments of his son-in-law, Alexander Graham Bell. Following incorporation, the society held scheduled meetings at which highly technical reports were read and discussed. By the end of the first year membership had increased to 156, and soon a magazine was published, albeit at irregular intervals, devoted to similar technical reports and with no illustrations save statistical tables and graphs.

The society was first listed in the city directory in 1894 with an address at 1330 F Street, N.W., apparently in the offices of the U. S. Geological Survey. In 1896 it was listed at 1515 H Street, N.W., and at 1517 H the next year. There was no address given in 1898, but it was noted that membership was up to fifteen hundred. In 1899 the address given was Twelfth Street, N.W., corner G Street. However, from the minutes of the board, it is clear that early in the year they had already moved to quarters in the Corcoran Building at Fifteenth and F Streets, N.W. By this time Hubbard had died (1897) and Bell had become president.

It was Alexander Graham Bell who changed the character of the National Geographic Society and was responsible for its rapid growth. Early in 1899 he proposed what seemed to many a preposterous idea: he suggested changing the society's magazine from one devoted to scholarly treatises to one with more popular appeal; one that would bring the marvels of the world of geographic exploration to the average person, not just to other highly-trained scientists. Also, the subscription price of the magazine would be tied to membership in the society, making the offer more attractive and opening the way to a greatly expanded membership, one national in character. There was considerable skepticism that enough interest could be generated to make such an undertaking successful, but out of respect for Bell and his abilities, the board agreed to let him try it. Bell's first task was to find someone to edit the magazine who combined editorial and administrative skills with a knowledge of science, someone who could make the magazine interesting enough so that membership would increase to the point where the publication would pay for itself and also provide a surplus to be used for scientific exploration. In April 1899 Bell hired twenty-three year old Gilbert Grosvenor for the job. In the coming years Grosvenor was to make the magazine enormously popular, and he was to remain with the society for the rest of his life—sixty-seven years.

At the time Grosvenor began his job, the minutes of the meeting of the board of managers noted that the society's offices in the Corcoran Building were not satisfactory, and that consideration was being given to erecting a building. It was thought "that for $75,000 a suitable building could be erected on a desirable site. . . ."[1] Later in the year Bell reminded the board of "the small financial return received by the Society on

[1] *Minutes of the Meetings of the Board of Managers of the National Geographic Society*, 10 Mar. 1899–11 May 1903, p. 28.

treet entrance to Hubbard Hall

account of its lectures. He thought it would be wise to take steps looking to an increase in the revenues of the Society in order that a nucleus for a building fund might be secured."[2]

Some hint of Bell's great drive and enthusiasm can be seen in his correspondence. On 19 September 1899 he wrote to W. J. McGee (later to succeed him as president) about the possibility of getting the International Geographic Congress to hold its next meeting in Washington. He said:

> It would be a great thing if the International Geographic Congress could meet in America, but I must say I am a little afraid of it in the present condition of our Society—still, the acceptance of such an invitation would, perhaps, do more than anything else, to build up the Society. We have the men—we have the brains—of a national organization, but I am afraid that in material equipment we would compare very unfavorably with the geographic societies of Europe.
>
> We need a building—a library, worthy of the Society, and headquarters a little more respectable than the Corcoran Building in which to invite the distinguished geographers from abroad. Just fancy Baron Ferdinand von Richthofen coming from Berlin to attend the Eighth International Congress in Washington, and his asking to be shown the headquarters of the Great Geographical Society of America, and then being shown into the two little lumber rooms in the Corcoran Building. Let us ask the Congress to come with good faith, and if they would accept, we will have to HUSTLE that is all. It might be the best possible thing for the Society, I don't know.[3]

By June 1900 the proposed building was being referred to as a memorial to Gardiner Hubbard, and in July four building lots in northwest Washington were being considered: a corner lot at Sixteenth and M streets, another corner lot at Rhode Island Avenue and M Street, a lot on H Street between Seventeenth and Eighteenth streets, and one on I Street between Sixteenth and Seventeenth streets. The minutes show that "the board were practically unanimous in favor of the Sixteenth and M Street lot."[4] The Hubbard heirs were financing the cost of the building and a committee was appointed to work with them on the type of structure to be erected. It consisted of Bernard Green, S. H. Kaufmann, and Colonel H. F. Blount.[5]

A search of the Bell family papers in the Library of Congress has revealed some interesting information regarding the design of Hubbard Hall; most of it comes from the correspondence of Mrs. Alexander Graham Bell. She seems to have been quite knowledgeable about architecture, and she and her mother, Gertrude Hubbard (Gardiner Hubbard's widow) were apparently the two members of the family most interested in the design of the building. Dr. Bell was interested in getting it completed, not only so that he could attract the International Geographic Congress, but also because he felt that a suitable building and additional space were needed to carry on the society's expanding activities.

On 30 November 1900 Bell wrote to his wife, then on a long European tour: "Charlie [C. J. Bell] says that plans have been received from five architects concerning a Hubbard Memorial Building. There will be a meeting soon to consider the details."[6] Unfortunately, no follow-up letter has been found giving further information. It is known from other correspondence that George Oakley Totten and Waddy Wood were among the five architects and that Hornblower & Marshall submitted the winning design; the two remaining competitors are unknown.[7]

The firm of Hornblower & Marshall was working on the design by 20 April 1901. On that day Bell wrote his wife about a photograph of a building that Totten said he particularly liked. Mrs. Hubbard was to have sent Hornblower the photograph, but it had not been received. Mrs. Bell replied on 11 May, saying:

> Mamma wrote Grace and Charlie about the photograph before we left Paris, they must have forgotten to tell you or Mr. Hornblower. The trouble was that the building was Mr. Totten's ideal, and to have given Hornblower a photo of it was almost tantamount to showing him Mr. Totten's plans and we were afraid it would not have been honorable to do this, beside giving Mr. Totten ground perhaps for legal complaint. It was he who directed our attention to the building.[8]

The identity of Totten's favorite building remains, unfortunately, a mystery. Hornblower's

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[2] Ibid., p. 94.

[3] Alexander Graham Bell Family Papers, LC, Manuscript Division, container 254. The Congress was held in Washington in September 1904, after the completion of Hubbard Memorial Hall

[4] *Minutes, Board of Managers*, 6 July 1900, p. 125.

[5] Ibid., 14 Sept. 1900, p. 128. Bernard Green was Superintendent of buildings and grounds for the Library of Congress; Kaufman was president of the *Evening Star*; Blount was a retired manufacturer, board member of numerous educational and public service institutions, and owner of Dumbarton Oaks in Georgetown.

[6] Bell Papers, container 42. Charles Bell was a cousin of A. G. Bell. He, too, married a Hubbard daughter, Roberta; when she died he married her sister, Grace.

[7] Designs submitted by Hornblower & Marshall, Totten, and Wood are illustrated in *The Washington Architectural League, Catalogue of the Annual Exhibition, 1901*; a copy is in the AIA Headquarters library, Washington, D. C. Of some interest is the fact that Hornblower & Marshall had designed (1891) houses for both A. G. Bell and C. J. Bell on Connecticut Avenue, just south of Dupont Circle, across from Gardiner Hubbard's residence

[8] Bell Papers, container 42.



Hubbard Hall from the northeast, 1907.
National Geographic Society



Hubbard Hall from the southeast, 1907. Note small frame house which was razed for the 1913 addition to the National Geographic Society facility.
National Geographic Society

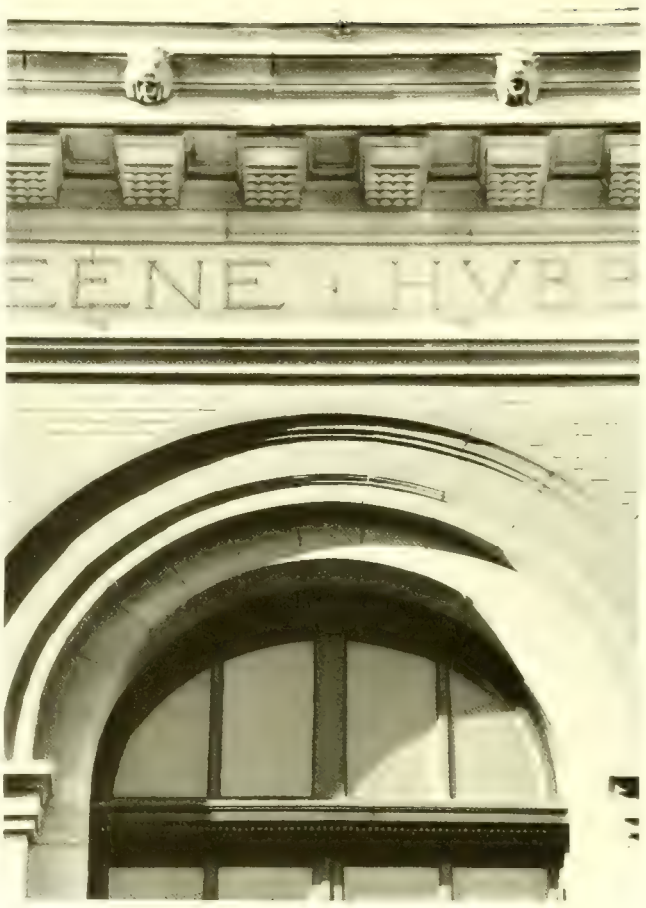
plans seem not to have been greeted with much enthusiasm, particularly by Mrs. Hubbard and Mrs. Bell. Evidently he showed the family several designs and was asked to develop one of them. The "accepted design" illustrated in the 1901 *Catalogue of the Annual Exhibition of the Washington Architectural League* varies markedly from the one built, both in elevation and plan. An auditorium is the major feature of the ground floor. There is no mention of this facility in the Bell letters that discuss the design. In any case, when the drawings of the favored scheme arrived, it seemed to Mrs. Bell that Hornblower had developed the wrong design. She wrote him (an undated letter, but most likely in August 1901) enumerating the many things she did not like, saying that although she had made all these points before, the things objected to remained on the drawings. She asked for square windows on the first floor, a more prominent balcony with different balusters, and sidelights or ornamental brackets to widen the door. She thought the arches over the second story windows "not wide enough to be impressive", and she disliked the terra cotta trimming marking the division between the first and second stories. Above all, she wanted the building simple and plain.

On 2 October 1901 she wrote him again. New plans had been received, and she found them better but still not what she wanted. She found the windows too small (which floor not specified), but the general shape and proportion all right. She went on:

> I do not however like the moulding separate from the window. In the Florentine buildings the moulding is made to look as if it had a useful purpose, namely to finish the radiating arch bricks. In this way it has a purpose, but in this design it is reduced to being a mere ornament in appearance as well as in fact, therefore I do not like it. If you fill in the space with radiating stone or brick, it will be all right. . . .
>
> I would like very much to see a drawing of the building the way I have always wanted it, with square first story windows, door with plain cross piece, second story windows in shape like those you have sent, but with different filling design, and radiating bricks finished with the moulding. I may be convinced by comparison that the bowed windows are after all better but I would like to make that comparison.[9]

From this it would seem that Hornblower had at one point planned for bow windows on the first floor.

While all this was going on, Alexander Graham Bell was becoming increasingly anxious to get the construction underway. It was suggested to Mrs. Hubbard and the other family members that the excavation work could be done and the cornerstone laid while details of the design were being worked out. Ground was broken in November 1901[10] and a permit to build issued on 7 March 1902. Hornblower & Marshall were the architects, James L. Parsons the builder, and the cost was estimated at $45,000. The cornerstone was laid on 26 April 1902, with speeches by a number of persons prominent in the fields of science and education. A box containing documents relative to the life and work of Gardiner Greene Hubbard was deposited in the cornerstone, and the stone was laid, ceremoniously, by Melville Bell Grosvenor, the five month old grandson of Mr. Hubbard, held in Mrs. Hubbard's arms.



Mrs. Bell's "radiating arch", central window of board room, Hubbard Hall.

In the months that followed, Mrs. Bell continued to do battle with Mr. Hornblower. On 11 July she wrote her brother-in-law, Charles Bell,

[9] Ibid., container 106.

[10] *Minutes, Board of Managers*, 15 Nov. 1901, p. 171.

and enclosed her letter of the same day to "the redoubtable Mr. Hornblower." The letter more or less told Hornblower that his design work on the Hubbard Memorial Building was finished. In part, it said;

> As the only one of your plans at all satisfactory would have required a delay of 6 weeks Mrs. Hubbard and I decided not to attempt any change in the plans of the balcony. She however desired me to tell you not to proceed further with your plans for the interior finish of the Memorial Library which is outside the contract. She and I felt that although the designs you made were handsome, they were not what we wanted for this semi-public room and that we should prefer to study the matter more fully ourselves. Especially we desired to consult some one whose speciality is more in Library work. . . . Do you know of any such person? . . . . Meanwhile you understand the plans for the Memorial Library not covered by contract are to be stopped. Contract work to go on.
>
> I have however to ask that you will kindly forward me a copy of the contract specifications. . . . I am sure some of our misunderstandings would not have occurred if I had seen the spec. Please send the plans also for reference if you can spare a copy. . . .[11]

Hornblower's reply is not among the letters in the Bell family papers. A few weeks later Mrs. Bell wrote her mother, saying she was sorry that she was so much bothered by the design of the Memorial Library. She suggested that Mrs. Hubbard consult "Mr. McKim" about the interior. This may have been Charles F. McKim, who was in Washington frequently at this time in connection with the McMillan Commission plans. The Bells and the Hubbards could have met him through Bernard Green, among others. In the same letter Mrs. Bell described graphically the difference, as she saw it, between a Hornblower and a McKim interior:

> My feeling is that Mr. Hornblower would make something so common-place, so idea-less while a first-rate artist is such by virtue of the fullness of his ideas. Isn't it just like dressmaking: For the same money a second rate woman would give you a lot more stuff and more expensive stuff at that, while a first rate one would charge you a lot for her name and put very little money in the dress itself, but the dress nevertheless would have an air and individuality that the other with all its richer materials would not have. In short in the one case you get rich goods and no ideas, in the other cheaper goods, but many ideas. So that for the same money McKim might not give you as much showy work as Hornblower would, but he might give you something that was more beautiful because so evidently made for that one purpose and occasion while with Mr. Hornblower's you would feel that the same work would do anywhere.[12]

The architects finally hired to do the interior work were Allen & Collins, a well-known Boston firm. Francis Allen had been the architect for Gardiner Hubbard's summer house on his Cleveland Park estate, Twin Oaks, and for Charles Bell's house on the same estate. The earliest letter from Allen and Collins in the National Geographic files is dated 20 October 1903. James L. Parsons stayed on as the general contractor, but Charles Langley was also employed for some of the work.[13]

Members of the National Geographic Society's board participated actively in planning the layout and arrangement of furniture in the large second floor room, to be used both as a library and a meeting room. Some of the difficulties attendant upon the proper functioning of such a multi-purpose room can be seen in a four page letter from G. K. Gilbert to Charles J. Bell, quoted here in part:

> The reading tables . . . should be not too numerous or large. I suggest that two tables be made of such size that they can be withdrawn to the alcove at the sides of the fireplaces (sic) . . . .
>
> I suggest that the chairs for the use of the meetings be of a folding pattern, and that they be stored at other times in the alcoves at the sides of the fireplaces (sic), thus in a sense exchanging places with the tables during meetings. It seems unfortunate that it should be necessary to store these chairs in the hall itself, but the great labor of removing them to another floor should be avoided. . . . Recognizing this need as a permanent one, I would plan no bookcases in those alcoves, but leave this space entirely free for these two storage purposes.[14]

Such correspondence raises a question as to what Hornblower & Marshall were doing in the early planning stages of the building and why such requirements were not forseen and planned for. One answer to this question is that the firm was extremely busy at this time with two major projects—the National Museum for the Smithsonian and the Baltimore Customs House—and could not devote adequate time to the National Geographic Society building. Another distinct possibility is that it was the decision of the Hubbard family, rather than the architects, to devote the entire second floor to one large, multi-purpose room and a monumental staircase. As

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[11] Bell Papers, container 45.

[12] Mabel Bell to Gertrude Hubbard, 30 July 1902; Bell Papers, container 89.

[13] Correspondence in National Geographic Society files: Allen & Collins to Mrs. Gardiner Hubbard, 21 Dec. 1903; Allen & Collins to James L. Parsons, 30 Dec. 1903.

[14] G. K. Gilbert to C. J. Bell, 1 Feb. 1904; National Geographic Society files.



Hubbard Hall Library room which still functioning as library for the society 1922

has been mentioned, Hornblower & Marshall's published "Accepted Competition Design" showed separate facilities for the meeting and library functions. An auditorium occupied most of the first floor, with a central, skylit library, offices and a conference room on the second. A modest stair was placed in the southeast corner of the building.

In May 1903 the society moved into its new headquarters, although, as is apparent from reading the letters from Allen and Collins previously referred to, work was still going on at the end of the year. Bell resigned as president in January 1904, confident that his long-range programs for the society, its magazine, and its new building were well under way. He did, however, retain his interest in the society for the rest of his life and was a frequent contributor to the magazine.

Opening ceremonies for Hubbard Memorial Hall were held on 12 March 1904. The *Evening Star* (14 March) described the building and the festivities:

> The society is made up of 2,700 members, of whom 900 reside in this city. In addition to many others, Mrs. Hubbard requested the presence of the members and their wives at the opening, and the majority of those who live here attended. From 8 o'clock until after 11 o'clock the building was thronged with persons who have attained prominence in science, literature and the arts. The government of the District of Columbia, the



Arthur B. Heaton's design for the four story addition with the connecting two story "hyphen", 1912.
National Geographic Society

bench, the bar, the clergy and the medical profession, as well as citizens of other walks, were well represented. All were cordially greeted by a receiving party consisting of Mrs. Hubbard, Mr. and Mrs. Alexander Graham Bell, Miss Graham Bell, Mr. and Mrs. Chas. J. Bell, and Mr. and Mrs. Gilbert H. Grosvenor.

After inspecting the structure and admiring its beauties the callers partook of a buffet supper. A string orchestra rendered selections throughout the reception. Potted plants and other simple but appropriate decorations assisted in pleasing the eye at every turn.

The Building and Its Appointments

The basement of the memorial hall is supplied with darkrooms for photographic work and with file rooms. On the main floor are several spacious rooms that will be used as offices by the president of the society, the secretary, the treasurer, the board of managers and by the editor of the National Geographic Magazine. The entire second floor is given over to an auditorium, wherein will be held the scientific and other technical meetings of the organization. It will also accommodate the library. The main feature of the meeting hall is an elaborate and artistic carved stone fireplace. The ceiling is a strikingly handsome one, and there are other costly and harmonious features. The main entrance hallway is entirely of marble, and a double marble stairway leads to the meeting hall above. The colored skylight over the stairway represents the two continents, the design of the society.

Preceding the reception Mr. Alexander Graham Bell, who has just retired as president of the society, entertained at dinner at his residence, 1331 Connecticut Avenue, in honor of his successor, Mr. W. J. McGee.

While the Bell and Hubbard families expected the new building to be adequate for many years to come, it was already too small in less than a decade. Bell's ambitious plans for the society and Grosvenor's skillful editing of its magazine had succeeded far beyond expectations, bringing an increase in membership that necessitated a larger staff and more working space than Hubbard Hall could provide. Eventually two offices had to be set up in rented quarters, and in 1912 the board of managers voted to purchase eighty-five feet of land to the south along Sixteenth Street for a new addition. Membership had increased from 2,700 in 1904 to 150,000 in 1912. At this time a building fund was established with proceeds from the society's business. Arthur B. Heaton was selected as the architect for the addition; the building was begun in March 1913 and completed in less than seven months by its builder, the George A. Fuller Company. With its completion, Hubbard Hall was "restored to the original purpose for which it was intended—a meeting place for geographers, and travelers, for the research and other committees of the society, and for the accommodation of a useful geographical library of ready reference." The



Patrons queuing for tickets to a commemorative event, 20 March 1930. Note Heaton's addition on left.
National Geographic Society

new building was described as Italian Renaissance in style, with "the material white brick, trimmed with white limestone, making it harmonize in every detail with Hubbard Memorial Hall, with which it is connected by passages in the basement and in the first two stories."[15]

Minutes of the board of managers' meeting of 15 March 1914 show that expansion was again being considered as soon as the new building was completed. The vote was unanimous to acquire more land to the south; purchase of property to the west, across a north-south alley, was also considered. In June, both the Sixteenth Street frontage (137 feet) and the alley properties were purchased. This completed the society's expansion along Sixteenth Street, taking its property from the corner of M Street south approximately 297 feet to a mid-block alley. It also began the westward expansion toward Seventeenth Street.

The building that was to occupy the new Sixteenth Street property was not erected until 1931–32. Originally, it was intended to be an auditorium addition, and from 1914–26 architect Heaton worked on a number of different designs. Some featured an elaborate tower as a focal point; the Sixteenth Street elevations were based either on a repetition of the Hubbard Hall design or on Heaton's 1913 building. One drawing bears the name of Thomas Lamb, the noted New York theatre designer, as associate architect. However, nothing came of the auditorium plans, and

[15] *Minutes, Board of Managers*; 18 Dec. 1912, 21 Jan. 1914.



The two story "hyphen" connecting Hubbard Hall to Heaton's addition, March 1914.
National Geographic Society

the structure erected on the site was another administration building.[16]

In 1948 a third addition, an editorial wing, was added by architects Faulkner, Kingsbury, and Stenhouse. This was behind the 1931 building, however, and not visible from the street.

Hubbard Hall narrowly escaped demolition in 1959. At this time the society proposed replacing it with a modern seven story office building. Demolition was at first prevented by a technicality in the 1905 trust (see *Appendix, Chain of Title*) which vested title in a trustee, Charles J. Bell. When he died in 1929 no successor was named, and no one could legally approve demolition. This problem was overcome through a petition to the District Court but, fortunately, plans for demolition were abandoned.[17]

Instead of razing Hubbard Hall, it was decided to erect a major addition on Seventeenth Street, giving the society frontage on two streets. The ten story structure was designed by Edward Durell Stone, and ground was broken in 1961. In addition to general office space, one entire

[16] Drawings for the proposed auditorium, and many other drawings from Heaton's firm, are in the architectural drawings collection of the Prints and Photographs Division of the LC, given in 1981 by Leon Chatelain III, whose father had been Heaton's partner.
[17] See *ES*, 13 Feb., 17 Apr. 1959; *WP*, 14 Feb., 17 Apr. 1959.



Early proposal for addition to Heaton's building, c. 1914.
National Geographic Society



Extension of Heaton addition along 16th Street, main entrance, 1932.
National Geographic Society

floor of the building was planned for photographic laboratories and another for cartographic facilities, with the society's museum, Explorers Hall, occupying the ground floor. Land for this addition was purchased in several transactions in 1919, 1924, 1926 and 1960.[18]

In 1981 the society closed the gap between the two major building complexes by beginning construction on its fifth building. Designed by Skidmore, Owings & Merrill, the winners of a design competition, it is primarily an office building although it also houses a four hundred seat theatre. To allow for its construction, the editors' wing (1948) and the northwest corner of the 1913 building were demolished.

At the time the new addition was built, SOM also undertook the renovation of the Sixteenth Street buildings, including a meticulous restoration of Hubbard Hall. The library was stripped of its clutter, original bookcases were duplicated, and the great fireplace, ornate ceiling and all other decorative elements cleaned and restored to pristine condition. Acoustics were improved by the addition of insulation and a fabric wall covering, and by sound devices placed in the ceiling and in the conference table. While the room is now used primarily as a board room, it retains its original library function by housing one copy of every magazine and book published by the National Geographic Society.

Mechanical and electrical systems were all upgraded, with the necessary ductwork painstakingly concealed in walls and ceilings so that it would not change the appearance of the rooms. Marble throughout the building was cleaned, repaired or replaced as necessary, light fixtures were rebuilt, or if this was not possible (as was the case with the wall sconces in the entrance hall), replaced with antique fixtures from the period.

On the ground floor the original board room became a private dining room, and the two offices were both renovated as "guest" offices; the larger was given the name "Founders Room" and contains the original table around which the founders sat in the Cosmos Club in 1888 and formed the National Geographic Society. The table can be seen in a painting of the event which hangs in the room. It was only recently that the table was located, still in the Cosmos Club; it was subsequently given to the society by the club.

The N. C. Wyeth paintings in the stairwell were restored, their frames regilded, and a special type of fluorescent light installed to light them. The skylight was also cleaned and restored; it continues to transmit natural light, although this is augmented by fluorescent fixtures.

The National Geographic Society dedicated its new building in June 1984, four years short of the society's one hundredth birthday. When Hubbard Memorial Hall was opened in 1904 membership stood at 2700; in 1984 it was 10.6 million.

"The Romance of Discovery", Five Paintings by N. C. Wyeth

As the visitor to Hubbard Memorial Hall walks through the vestibule and begins to ascend the stairs, he is greeted with an unexpected delight—a series of five exceptionally fine paintings by N. C. Wyeth. Straight ahead and at the second floor level of the stairwell is the largest, 9 by 30 feet, called *The Discoverer*; it fills the entire width of the stairwell. At the landings are two more, each 9 by 12 feet; to the north, *Caravels of Columbus*, and to the south, *Through Pathless Skies to the North Pole*. On either side of the entrance to the library are the last two, each 8 by 9 feet. These are the *Maps of Discovery*, maps of the east-

[18] Land purchase information from the files of the National Geographic Society.



The 17th Street office building designed by Edward Durell Stone, photo 1964.
National Geographic Society

ern and western hemispheres with routes of major voyages of discovery plotted on them.

These paintings were not placed in the building until 1927. They were commissioned in 1926, and the development of Wyeth's ideas is documented in correspondence between him and J. O. La Gorce, at that time vice president of the society and associate editor of the magazine. On 10 May 1926 Wyeth described to La Corce his first ideas for the five paintings:

> Dear Mr. La Gorce:
>
> In the following I shall endeavor to briefly sum up the suggestions for pictorially decorating the five panels on the main stairway of the Hubbard Memorial Building.
>
> It is understood that these panels would be mounted upon stretching frames of such a size as to perfectly fit into the spaces inside the moulding of the present areas, so that they can be eventually removed for permanent placement upon the walls of the extended building.[19] . . . .
>
> My thought is to present on the large facing panel a romantic and stirring picturization of "The Discoverer". I am thinking of it in the terms of an early Spanish discoverer breaking from the tangle of a jungle perhaps, mounting an eminence from which he ecstatically gazes for the first time upon the wide reaches of an unknown sea. Behind him, emerging from the thickets, his faithful followers, weather-beaten, torn and tired. They observe their leader's exaltation and are hastening to join him.

[19] This would be Arthur Heaton's 1931 building; the paintings, however, were never moved from their original location.



The Skidmore, Owings & Merrill addition on M Street, dedicated in 1984
National Geographic Society

This group occupies the central area of the canvas. At their backs will lie a great vista which will tell the story of their struggles—a deep valley of tropic forests and water-courses receding into the haze of humid and miasmic mists, and in the great distance the looming bulk of mountain ranges, one behind the other.

Contrasting with this prospect is the other before them of the great blue sea sparkling in the sun, and above the sea rising in varied cumulus masses, gorgeous and fantastic clouds against a cobalt sky—this symbolizing to these weary men the glory and promise of their great achievement.

Flanking this decoration, on the right and left, I would suggest panels that would present exploration by water and by air. The first—The Ships of Columbus, conveying above all else the spirit of the sea-wastes. The second—an aeroplane hovering over the remote lands of the upper Amazon maybe. The vision of looking down upon such a stirring prospect of winding river, forests, lakes and mountains embellished with the transparent shadows of moving clouds—and suspended in the clear air, the explorer's winged ship!

The remaining two panels can be in the nature of memorial decorations to the outstanding men of the Geographic Society—Alexander Graham Bell and Robert Peary. The dramatic presentation of these men I prefer to withhold for more mature reflection.

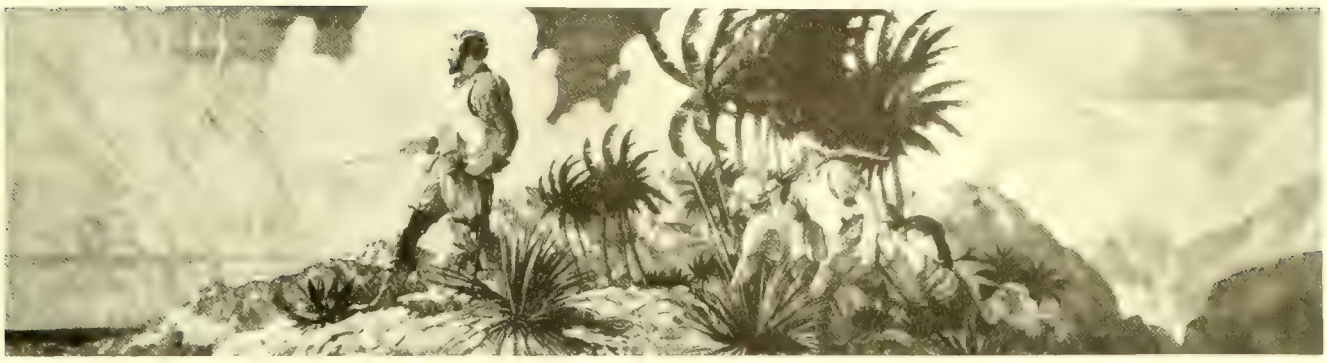
I am extremely enthusiastic about the doing of these decorative panels and I believe I can accomplish the work for $10,000.

Yours very truly,
N. C. Wyeth[20]

La Gorce then wrote a memo (13 May) to Gilbert Grosvenor:

> Following our talks regarding the advisability of establishing exhibits to heighten the geographic atmosphere of the Society's offices so that the thousands of members who visit Washington during the year (many of whom come in to see us) will have outstanding impressions to take back to their homes and talk about, I have followed up with Mr. N. C. Wyeth, the mural painter, the details of the conference which we held here in Washington two weeks ago.
>
> Mr. Wyeth, who painted the murals for the Missouri State Capitol, for the Federal Reserve Bank and the Franklin National Bank in New York City, also the Hotel Roosevelt in New York, having been a member of the Society for fifteen years is much enthused with the thought of paint-

[20] This and the following letters are from the files of the National Geographic Society.



The Discoverer, N.C. Wyeth, 1926.
National Geographic Society

Map of Discovery—Western Hemisphere, N.C. Wyeth, 1927.
National Geographic Society





Map of Discovery—Eastern Hemisphere, N.C. Wyeth, 1927
National Geographic Society

ing murals for Hubbard Hall, and in accordance with our suggestion has submitted tentative suggestions in the accompanying letter.

Mr. Grosvenor then wrote on the memo: "Splendid plan! Congratulations. This is a typical J. O. L. suggestion, i.e., 100 percent good. GHG"

By 16 June, Wyeth had changed his mind about the two panels that were to have portraits of Bell and Peary. He wrote La Gorce:

> And now to bring up a matter which is worrying me not a little. I think it will be a grave artistic mistake not to make the stair group dramatically homogeneous. Considering our main panel *The Discoverers* the key-motive so to speak—flanked as it will be by *"Exploration by Air* and *Water*, I think it will be wrong to jump to *Alexander Graham Bell* and *Admiral Robert Peary*. Why not devote these two opposing panels (which on account of their location are distinctly secondary in importance) to the *Mercator Projection*, a half on each side.
>
> Intrinsically these will be extremely decorative, and furthermore will play a beautiful obligato as it were, to the other three panels.
>
> Now it seems to me that the *Bell* and *Peary* subjects are far too important to relegate to these comparatively poor positions, and if, as you said, you will do some panels in the new Auditorium buildings, these very two men should figure largely in the scheme. Doing them here will naturally preclude them in the new plans.[21]

[21] Arthur Heaton's 1931 building was originally to have been an auditorium.



The Ships of Columbus, N.C. Wyeth, 1927
National Geographic Society

The *Josephine Ford*, Commander Byrd's monoplane, N.C. Wyeth, 1927.
National Geographic Society



> Later, if you want Peary and Bell done on a small scale for magazine publication, I shall be glad to do them. But I do think that this is a serious matter and should be taken up by your committee.

Another change had been made at some time after Wyeth gave La Gorce the tentative subject matter for the paintings: The *Exploration by Air* panel would show Richard E. Byrd's plane, hovering over the Arctic wastes. The switch from Amazon to Arctic is not documented in the correspondence, but undoubtedly came about because of Byrd's spectacular flight over the North Pole on 9 May 1926, one day before Wyeth made his original proposal. In his 16 June letter (partially quoted above) Wyeth mentioned *The Air Exploration of the Arctic* with no further explanation of the change.

Wyeth began the largest painting first. In August 1926 he wrote that he was working hard on the lay-out for *The Discoverer.* On 11 October he wrote: ". . . . Upon my return I perceived an opportunity to greatly improve our *Discoverer* which meant an entirely fresh start. Today the 30 foot panel is as far along as the first one was and so I have not lost much time. Furthermore it is a big improvement and is conceded by those friends who have seen it to be the best thing I've done, in which opinion I'm inclined to agree." It is of some interest to note that Wyeth painted the morions (Spanish helmets) worn by the discoverer and his men from an example lent to him by La Gorce.

On 6 December Wyeth wrote:

> Dear La Gorce:
>
> The *Discoverer* panel is done although now and then I go back at it for minor changes. *The Ships of Columbus* are "under weigh".
>
> Like most subjects of this sort, greater and greater amplifications suggest themselves so that the job looms too big to think of completion by the middle of January as I foolishly promised.
>
> I'm hoping that I can have at least until you are back from your two months away.
>
> The end of January should see the pictorial series of these done. The maps will take six or possibly eight weeks.
>
> I have what I think is a corking scheme for these maps; that is to show by dotted lines or otherwise the courses of the principle discoveries in both the eastern and western hemispheres, and on each of these defined courses draw the ships of the period, or the means of conveyance or progress overland. This will make them *Maps of Discovery* which will tie so well into the rest of the scheme.
>
> I shall come down early next week but will wire or phone a day in advance.
>
> Cordinally yours,
> Wyeth

La Gorce replied, asking Wyeth: "What would be your reaction to installing the Discoverer panel now that it is completed and let the others follow on? We need not have the formal announcement and showing of them until they are all in place. . . . Naturally, I want to do exactly as you wish, but at the same time, if possible, to keep up the interest of our Trustees." Wyeth's reply is not documented, but La Gorce noted in a letter to Commander (later Admiral) Byrd dated 11 April 1927 that the "Discoverer" panel was in place.

By this time Wyeth had completed the ship painting and was well along with the panel depicting discovery by air. Both panels were expected to be in Washington by the end of the month. He had worked from actual photographs of the Arctic taken by Byrd, and had faithfully reproduced the explorer's little monoplane, the *Josephine Ford.* La Gorce wrote Byrd about this painting in the April letter referred to above:

> . . . On Saturday of last week I went over to Chadds Ford, Pennsylvania (which is between Wilmington and Philadelphia) to see these two smaller panels which have just been completed, and if I may be permitted to relapse into the vernacular, they are knockouts! Looking down on a great field of ice with open leads and the sun on the horizon Wyeth has, to my mind, caught an idealistic touch and I have a feeling that you will be tremendously pleased with it.
>
> It would not be in keeping with the allegorical motif to have the name Josephine Ford on the plane, but we think that there should be something symbolic of the United States on the plane and I am writing to ask if you think it would be best to have a-top the fuselage a faint indication of the American flag, or would it be better to have the insignia—circle and star—which is used by both the Navy and the Army? In neither case will it be a thing to catch the eye by its bright color, for Wyeth has put into his canvas the feeling of vastness and the still sublimity of the Arctic waste. He has followed very carefully the lines of your monoplane from the photographs and there is no mistaking it, but as these canvasses are to be reproduced in color in the Magazine and will also be used as souvenirs for members of the Society visiting our offices, we believe that there should be some indication of the flag of our country symbolic of you and your achievement for the nation.

La Gorce wrote Wyeth on 18 April saying that Byrd preferred the flag. In this letter, too, he noted that part of a door on the landing would be closed to avoid having to cut into the canvas.

Byrd was in Washington in June and La Gorce showed him the three paintings. On the 14th La Garce wrote Wyeth about the explorer's reaction:

> He viewed them all for some time very quietly, and then turning to me said: "Jack, this is one of the proudest moments of my life and I don't feel worthy of the honor that is done me by this great artist, Mr. Wyeth, and the National Geographic Society—this magnificent canvas of our plane in the North Polar region thrills me more than I can tell you and I shall never forget it."

Wyeth replied on the 18th:

> Those words from Commander Byrd constitute a part of the real compensation for such effort as I have to give. You must realize how deeply pleased I am, and I know too how his response pleased *you*, which is no small part of the satisfaction I am enjoying.
>
> Thanks so much for thinking to forward the stimulating report. I am sure now that Commander Byrd is not only a courageous gentleman, but that he knows a good picture when he sees one!

The *Maps of Discovery* were put in place in October 1927; some corrections to Ross's routes of 1840 and 1842 were made on the Eastern Hemisphere map in April 1928.

Wyeth's paintings were reproduced in color as supplements to the *National Geographic Magazine* as follows: *The Discoverer*, March 1928; *Through Pathless Skies to the North Pole*, May 1928; *Caravels of Columbus*, July 1928; *Map of Discovery* (Eastern Hemisphere), November 1928; and *Map of Discovery* (Western Hemisphere), January 1929

Architecture

The erection of Hubbard Memorial Hall, the first "home" of the National Geographic Society, represents one of those rare instances when sufficient material is available to help document the conflicts which occasionally arise between architect and client. In this case, it would appear that the client had a more sophisticated palette than the architect.

Late in the nineteenth century, the society consisted of a rather small membership primarily composed of scientists and professional men who met in dingy rented quarters. At a time when the organization was operating in the red, Alexander Graham Bell pushed for expansion, insisting that the society needed to reach out to the intellect of ordinary people while at the same time establishing a permanent home to attract international support. Obviously, Bell prevailed. In 1900, a limited competition was held for the design of a headquarters building. Located on the southwest corner of Sixteenth and M Streets, the site contained roughly 4000 square feet. Of the five competition entries, however, research has revealed the identities of three only: Hornblower & Marshall, the winning firm, George Oakley Totten of Totten and Rogers, and Waddy B. Wood.

The Totten design was hardly inspired. The submission called for a two story, five bay structure, with two story Ionic columns in antis, together forming a bland if confusing balance, not quite academic or residential in character. The Wood submission was similar in size to the Totten and, in fact, utilized the same motif of Ionic entrance columns in antis. Wood's design, however, was far more sophisticated. His building appeared to be only one story high and three bays across, providing an imposing facade which unfortunately seemed more suitable to a financial institution. The winning Hornblower & Marshall scheme bore little resemblance to the structure as built. The concept design was larger, occupying a footprint (foundation and basement) that was nearly square. It was comparatively windowless, as well. The vertical proportions of the building were reversed, permitting a permanent auditorium on the ground floor. The staircase, smaller than exists, was relegated to the southeast corner of the structure while the second floor was divided into several library spaces and a suite of offices. Even in this larger capacity, the design did not provide for adequate storage facilities, a problem perpetuated in the final product.

It was clear from the beginning that the board of managers was dubious concerning the construction of a headquarters building and, to a limited extent, the doubters prevailed. The structure was reduced in size. (Even then there were those who thought it would become a "white elephant.")

Once the winning concept was announced, the men in the Bell families lost interest in the design. Though Alexander Graham Bell was anxious for the completion of a "home" for the Society, he and his cousin, Charles J. Bell, were preoccupied with business and, in any event, may not have been interested in architectural matters. As a result, responsibility for monitoring design development and overseeing construction fell to the women, most particularly Mabel Bell, Alexander's wife, and her mother, Mrs. Gardiner Hubbard.

Mabel Bell was an astute and critical judge of design. It was clear that she had acquired a working knowledge of architecture both here and abroad and was capable not only of reading and understanding blueprints but absorbing relevant information from building specifications. It was



The completed 16th Street frontage of the National Geographic Society, July 1932

also clear that both she and her mother distrusted the architectural capabilities of Hornblower & Marshall.

Mrs. Bell had two principal requirements: natural light and simplicity. Her tenet, voiced in letters with increasing fervor, seemed to be that "form follows function." If ornament could not be put to useful structural purpose, then it was best eliminated. Any embellishment, her words implied, should be confined to principal focal points. It seems that she found this philosophy, especially when applied to specific design matters, distressingly difficult to convey to the architects, though her words were clear.

Mabel Bell referred on occasion to Italian Renaissance design in her references to Hubbard Hall, stressing those aspects she found least decorative and most useful. At one point, she demanded of the architect that he rid the building entirely of a proposed decorative terra cotta frieze and replace the bands of filigree surrounding the windows with simple arches of brick or stone cut as supporting elements. It was obvious that Mabel Bell and Mrs. Hubbard wished for a building of unusual appearance: simple, bold, glassy and relatively minimalist for the times. They were to be increasingly frustrated. In mounting exasperation, Mrs. Bell wrote repeatedly to Hornblower requesting larger windows and the elimination of ornament or at least its confinement. She suggested limiting it to structural items such as a pair of consoles she recommended for the entrance, believing they would provide the dual purpose of support for the balcony over the entrance as well as flanking elements to enhance the doorway. Though the balcony was Mabel Bell's idea, it was never designed according to her instructions. She finally gave up in frustration, knowing pursuit of the problem would have only caused delays in construction.

With the submission of ornate designs for the interior (which were not part of the contract), Mrs. Bell finally confided to her mother that the architects had reached the end of their tether. She wrote to Hornblower on the 11th of July 1902, thanked him for his effort and stated that she had just visited the Riggs Memorial Library at Georgetown University which "made us [her mother] feel that there were other things to be considered besides beauty in library features." The words of Mabel Bell have the ring of things to come.

> Why is not the building itself and the library itself the Memorial and why is not a purpose test served in making the building, and the library most adapted to their purpose? I went to the Public Library in Minneapolis and this is the idea I got from it. It is a large fine building and the proportions inside are good, but there is no attempt at decorative work - all the money is put into the exhibits whether books, pictures or casts. There is no marble wainscoting like what we are to have - against my judgement too . . .[22]

Mrs. Bell had apparently hoped for an interior of great austerity, the books and exhibits themselves supplying the "decoration." She wrote to her mother, describing her favorable impression of the Minneapolis Public Library which had interior walls of exposed brick, piers of granite and a staircase constructed simply in concrete and iron.

Whether or not we would agree with Mabel Bell's sentiments today is an argument relative to the changing times. Reactions are cyclical in society. An age glutted on a superfluity of ornamentation, awakens a need for something more simple in a later generation. Sir John Soane was England's reaction to the excesses of the eighteenth century; the austere lines and color of the Greek Revival elsewhere were the rebuttal to Robert Adam. On the other hand, the architectural poverty of the 1950s and 1960s resulted in the participant longing for a metaphorical drop of water, a single flower in an otherwise sere landscape.

Despite the disappointment felt by Mrs. Hubbard and the Bells, however, Hubbard Hall is a handsome building, inside and out. Italianate, if only marginally so, its twentieth century character is evident. The design contains nothing of the naive charm of an A.J. Downing villa nor has it the archeological correctness of a Hunt or McKim palazzo. Even Mrs. Bell would have agreed that the building is well-proportioned. And changing architects allowed her to achieve a certain economy of line in the library/meeting room. With the exception of the low bookcases, the walls are totally unadorned; even the ceiling coffers were designed to conceal a ventilation system. Aside from the doorway, the only obviously ornamented surface is the enormous fireplace which, as the intended focal point, dominates the room.

As built, the marble floor and walls of the entrance hall have a rich simplicity. True, Mrs. Bell may have preferred to see them in brick, but brick would have required fundamental changes throughout the building which would

[22] Mabel Bell to Gertrude Hubbard, 30 July 1902; Bell Papers, container 89.



Stairway, No. 46 West 54th Street, The Home of Thomas Hastings, Esq. Mantel by Mahler Bell

have stripped from posterity the exuberant stair hall, a marble confection which serves as foil to the sobriety of both the entrance corridor as well as the library/meeting room filling the second floor. The crowning element of the stair and the building as a whole, however, is the series of Wyeth murals added in 1927. The luminous paintings are vibrant with color. They are both dramatic and candid, retaining enough romantic idealism to appear neither too graphic or saccharin. In fact, it would be difficult to imagine the stair without Wyeth. The natural illumination from the skylight scatters the color and seems to brush the otherwise chill marble with a faint glow of rose.

The city is lucky to have such buildings. In the late 1950s, an era of greatest peace, the life of these venerable survivors was at its most precarious. Hubbard Hall was very nearly made a footnote in 1959 when the society considered replacing it with a seven story, vertically-finned box.

Site

Orientation: the structure, originally detached, faces east on a rectangular corner site measuring 75′–0″ on Sixteenth Street by 53′–3″ deep on M Street.

Paving: granite-curbed concrete walk, which widens to accommodate splayed entrance stoop. Three granite risers between cheek walls separate the public and private walks.

Landscaping: lawn bordered by perennial beds (replacing earlier hedges) with a backdrop of upright and spreading hemlock in beds of pachysandra.

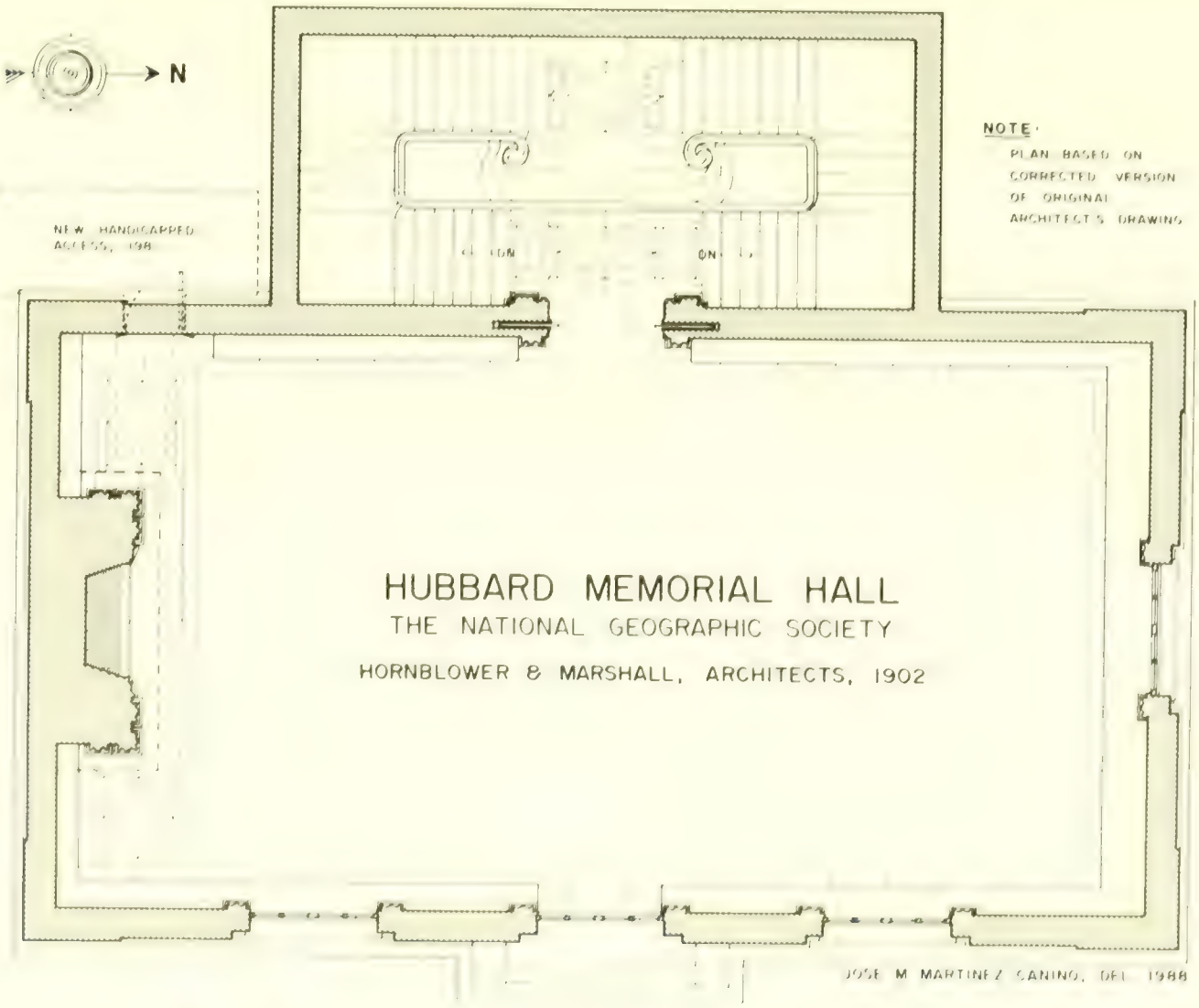
Exterior

Dimensions: the main section of this two-story T-shaped structure is 61′–2″ wide by 34′–7″ deep and measures 55′–6″ from sidewalk to roof ridge or 46′–0″ to the eaves. The stair hall, which forms the blunt leg of the "T", is 35′–8″ wide by 15′–4″ deep by 35′–6″ high.

Foundations: concrete footings and slab with brick retaining walls.

Hubbard Memorial Hall.





SECOND FLOOR PLAN

Structure: brick bearing walls, concrete floor slabs, iron (presumably) roof system.

Walls: buff brick with limestone trim, including a uniform ashlar for the base, margin quoining, and blocked string course which separates the ground and principal floors.

Entablature: limestone. Fascia architrave, frieze with legend, bracket-supported corona and cavetto cornice. Cavetto interrupted by lion masks, presumably water spouts for the recessed copper gutters.

Roof: red tile.

Entrance stoop: eight granite risers between splayed cheek walls.

Entrance: limestone, egg and dart architrave with crossette lintel interrupted by commemorative tablet. Iron and glass, double doors with decorative grilles centered by "escutcheon."

Balcony: garlanded limestone consoles flank head of entrance door and support base of limestone balcony capped by urn-balustered railings.

Windows: casement. Wider than tall basement windows punched into limestone; principal windows at ground floor framed in blocked limestone, secondary windows having brick jack-arches; semicircular-headed windows and balcony door at principal floor set in recessed limestone ground. Limestone vousoir arches have Tuscan spring stones.

Chimney: brick with decorative limestone cap.

Interior

Entrance Hall: (treatment of the vestibule is similar)

Width: 13′-8″

Depth (to rear wall of stair): 38′-4½″

Height: 12′-6½″

Flooring: white Georgia marble in double border of grey and maroon Tennessee granites. Three maroon granite risers give access to stair hall.

Baseboard: 1′-0″ high; maroon granite which also forms doorway stops. Brass fishscale grilles screen duct outlets.

Walls: grey-veined white Georgia marble defined by verdantique marble insets. Panelled piers with egg and dart caps support transverse beam dividing lower entrance hall from stair area.

Entablature: Tennessee marble, fascia and reverse cyma architrave; remaining portions wood, consisting of a diminished frieze and an egg and dart, corona and cyma cornice.

Ceiling: plaster.

Doorways: new double doors to vestibule include operable 10′-7″ high transom and shallow pulvinated architrave which interrupts hall entablature. Remaining 8′-0″ high single doors are oak with raised panels in astragal and egg and dart mouldings within 1′-4″ deep jambs set in marble, fascia and bolection, crossette architraves.

Lighting: brass sconces from the period replace original gas fixtures.

Entrance hall, c. 1912. Note original wall lights, removed in 1980s restoration and replaced with other antique fixtures.
National Geographic Society

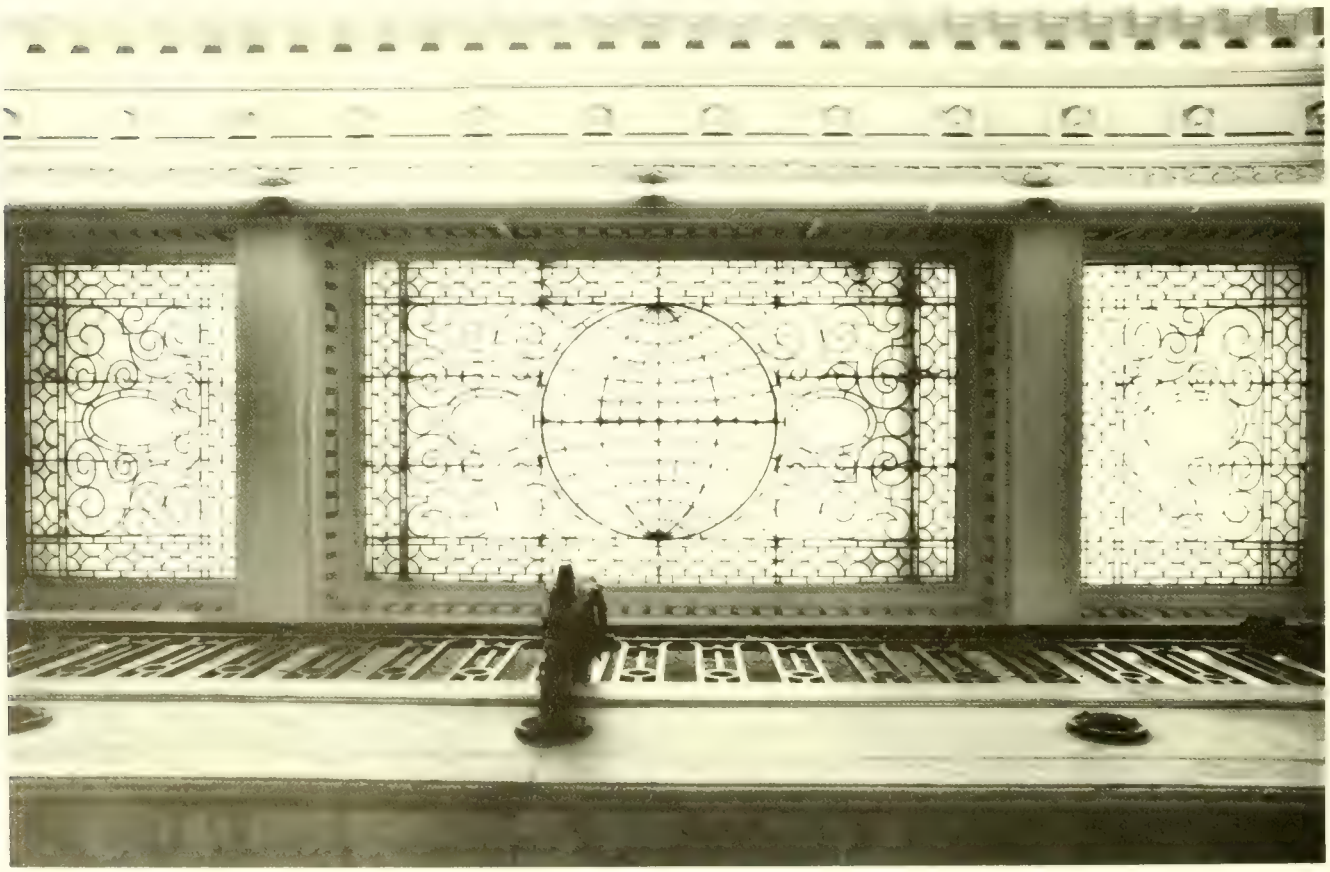




Stair hall with N.C. Wyeth's painting, *Josephine Ford*.



Stair hall entrance to board room, 1982. Note original beveled glass of pocket doors which has since been replaced by wood panels.



Detail of stair hall skylight



Board room

Stair Hall:

Five maroon Tennessee granite risers ascend to a landing of white marble and grey granite forming a diamond pattern. The stair divides, ascending north and south, with eight risers to the second landing, five risers to the third and six risers to the shared final landing directly before the entrance doors to the library/meeting room. The walls of the stair hall up to and including the baseboard of the second floor, the stair stringer, carriage and soffit are all grey-veined white Georgia marble. The steps are maroon granite. The divided stair has closed stringers and a cast and wrought iron railing.

Second story

Walls: painted cream. Set in gilt bolection frames are brilliantly colored paintings on canvas signed by Nathan Corwith Wyeth and dated 1927. The paintings depict land, sea and air exploration as well as maps of discovery showing the western hemisphere to the left of the library entrance and the eastern hemisphere to the right.

Cornice: fascia architrave below an egg and dart moulding and bracket-supported cavetto cornice.

Ceiling: pulvinated bay-leaf frieze frames a three-panelled skylight featuring a map of the western hemisphere.

Doorway: architrave formed by pulvinated guilloche frieze interrupted by overdoor escutcheon enriched by bay and oak-leaf sprays and garlands. Flanking stop-fluted Ionic pilasters support room cornice which breaks forward over doorway.



Board room doorway to stair hall. Note N.C. Wyeth's painting, *The Discoverer*, in background.

Board Room: (the Library/Meeting Room as renovated)

Width: 29′-10″

Length: 57′-0″

Height: 24′-0″

Flooring: inset beige carpeting within maroon Tennessee granite border. Maroon granite, tan and cream marble set in diamond pattern flank chimney. Carpeted area originally parquet.

Cabinets: 4′-8½″ high; oak resting on granite base. Style and rail casing with sliding, glass-panelled doors and bead, cavetto and ovolo cornice rail for 1′-2″ deep counter which conceals lighting.

Walls: grey fabric, padded for accoustic buffering. Brass, fishscale grilles conceal ventilation ducts.

Cornice: painted cream and denticulated. Dentils support a bolection moulding which forms a corona. Fascia of corona terminates with astragal and bead moulding followed by egg and dart.

Ceiling: painted tan with silver highlights. Panelled cross-beams with globe lights at crossings. Twelve principal panels on longitudinal axis formed by beams designed in sets of four. Central set consists of pulvinated oak-leaf hexagons and octagons with scallop shell coving. Octagonal panels contain lighting; hexagonal panels contain elaborate floral cornucopia. Pulvinated mouldings of flanking rectangular sets form perforated square panels centered by grape and oak-leaf bosses. Perforation, designed as Roman grillage, conceals ventilation.

Doorways: pocket doors to hall, 7′-11½″ high, in 1′-11″ jamb. Brass handpull plates. Original glass of doors and transom replaced with oak panels, with original woodwork of doors painted to simulate oak. Fascia and bead architrave flanked by candelabra pilasters, having torus and scotia base and Corinthian mask capital, which support semicircular-headed astragal, rinceau and egg and dart arch. Overdoor arch centered by scallop shell from which radiate alternating segments of lion and skull heads. Spandrels of arch help "support" dentil, corona and cyma cornice. New 8′-0″ high raised panel oak door in bolection architrave leads to former storage.



Detail, board room mantel.

Windows: casement. Same treatment as doorway with exception of panelled arch.

Chimney: projects 3′-10″.

Hearth: 2′-8½″ by 14′-0″; limestone.

Firebox: 5′-10″ wide by 4′-7″ high by 2′-3″ deep; Roman brick.

Surround: fascia, ovolo and bolection mouldings with over panel.

Mantel: limestone. Candelabra pilasters, having torus and scotia base and composite capital, support entablature consisting of fascia and talon architrave, heraldic device frieze, and cornice of floral and egg ovolo, corona and cyma forming shelf 15′-2″ wide by 11′-0″ high by 4′-11½″ deep.

Overmantel: hood centered by heraldic shield and capped by bead and astragal and egg and dart crown. Shield legend reads: "Nec Timeo Nec Sperno."

Biographies

Architects

Hornblower & Marshall
See text, 1600 I Street, N.W.

Allen & Collins
See text, 1810 Sixteenth Street, N.W.

Builder

James Louis Parsons (1847–1917) was born in Louisa County, Virginia, the son of Oswald C. and Susan H. (Armstrong) Parsons. At the age of fifteen he joined the Confederate army and took part in some of the major battles of the war, including Bull Run, Antietam, Fredericksburg, Chancellorsville, and The Wilderness. When the war was over, he joined the U. S. Army, apparently having no bitter feelings. He entered the Quartermaster's Corps where he learned the carpenter's trade at Fort Leavenworth, Kansas.

By 1873 Parsons was out of the army and working as a journeyman carpenter in Washington. Soon he opened his own business and in time became one of the most prominent builders in the city. He was often appointed to boards of appraisal; for example, when the land needed for Union Station and the northward extension of the Capitol grounds was valued. In 1892 he was appointed an expert by a Senate committee to inspect the work and contracts for major construction at Ellis Island, New York.

The Parsons firm built the Stoneleigh Court apartment house, the District Building at Fourteenth Street and Pennsylvania Avenue, several buildings for the Capital Traction Company, the College of History building at American University, the United States Census Office, and an addition to the Bureau of Engraving and Printing, as well as carrying out remodeling work at the Treasury building. The Jennifer office building, National Capital Bank building, and the Havenner Bakery are examples of numerous office and commercial structures built by the Parsons firm, which was also active in the residential field, building both detached and row housing. After Parsons's death, his son, James L. Parsons, Jr., carried on the business.

James Parsons was a Mason, and a member of the Master Builders Association and the Employers Association; he was a member of the executive board and president of the latter organization. He was married twice; first to Wilhelmina Ryles, then to Louisa Rathbone. He had seven children: Annie M., Charles W., James L.,

Jr., Edith, Florence, Susan H., and David A. Parsons.

Sources: *WPHW*, pp. 311–13; obituary: *ES*, 2 July 1917.

Artist

Newell Convers Wyeth (1882–1945) was born in Needham, Massachusetts. His mother, Henriette Zirngiebel, was the daughter of a Swiss florist, though she was born in Cambridge, Massachusetts. His father, Andrew Newell Wyeth, was a grain dealer and came from an old New England family. Convers, as the boy was called, was the eldest of four sons; he showed an early interest in sketching, and after two years of high school in Needham, left to attend the Mechanic Art High School in Boston. His mother, whose family included several artists, was pleased; his father was less enthusiastic. Wyeth's choice, however, turned out to be the right one. After high school, he studied at the Massachusetts Normal Art School, the Eric Pape School of Art in Boston, and privately with Charles W. Reed. At the age of twenty, he went to Wilmington to attend a school conducted by the well-known illustrator, Howard Pyle. The school was small—only a dozen or so students—and they lived as a family, doing chores, sharing costs of heating, equipment, and models' fees; they paid no tuition. In the summer the school moved to Chadds Ford, Pennsylvania, in the Brandywine valley, an area steeped in American history of the colonial and Revolutionary War periods. The curriculum was as informal as the organization of the school; there was, of course, the usual sketching from plaster casts and models, but there was also weekly criticism of each student's projects by the entire class, impromptu and inspiring talks by Pyle on a variety of subjects, and frequent excursions into the countryside to sketch. In this atmosphere Wyeth thrived and his talent grew.

The romance of the Western frontier attracted many young artists of the period and Wyeth was no exception, especially as one of his ancestors, Nathaniel Jarvis Wyeth, had been an early explorer in Oregon.[23] In 1904 he took his savings and went to Colorado to live on a ranch and sketch his new surroundings. This experience came to an end when his money was stolen, but he managed to stay out West by taking a job as a government mail rider and moving south to New Mexico, where he visited a Navajo reservation. He was fascinated by the color and activity of Indian life and recorded it in sketchbooks. Returning East with a large number of drawings and a head full of ideas, Wyeth began selling Western pictures to magazines, and in 1906 he received his first commission to illustrate a book.

Wyeth's career as an illustrator continued for four decades. He was the artist for eighteen volumes in Scribner's Illustrated Classics Series, beginning in 1911 with Stevenson's *Treasure Island*, and including other children's favorites, such as Jules Verne's *Mysterious Island* (1918), and James Fenimore Cooper's *The Last of the Mohicans* (1925). Others not in this series included Daniel Defoe's *Robinson Crusoe* (1920), Washington Irving's *Rip Van Winkle* (1921), Hervey Allen's *Anthony Adverse* (1934), Marjorie Kinnan Rawlings's *The Yearling* (1939), and C. F. Forester's *Captain Horatio Hornblower* (1939).

Wyeth was also an accomplished muralist. He painted murals for the First National Bank of Boston (now in the Boston Public Library), the Federal Reserve Bank in Boston, the Franklin Savings Bank in New York City, the Penn Mutual Life Insurance Company building in Philadelphia, the Metropolitan Life Insurance Company building in New York City, and the Missouri State Capitol in Jefferson City. In Washington, in addition to the paintings in the National Geographic Society building, Wyeth painted a triptych for the Chapel of the Holy Spirit in the National Cathedral.

N. C. Wyeth was married in 1906 to Carolyn Brenneman Brockius of Wilmington. The Wyeths settled in Chadds Ford and had five children: Henriette Zerngiebel, Carolyn Brenneman, and Andrew became artists; Ann excelled in music, and Nathaniel Convers became an inventor. The family spent many summers in Maine where Wyeth painted the landscape and the people. While never a great teacher, Wyeth did attract young artists who sought his advice and criticism. Two of them married Wyeth daughters: watercolorist John McCoy married Ann, and painter Peter Hurd married Henriette. It was from Hurd that Wyeth learned to paint in tempera. He began to concentrate on easel paintings during the last two decades of his life and worked increasingly in the tempera medium, rather than his usual oils.

There is a hint of Wyeth's exuberance and love of life in the correspondence with J. O. La Gorce about the National Geographic Society paintings; these traits are well described in the following

[23] Nathan Corwith Wyeth, the Washington architect active at about the same time as N. C. Wyeth, the painter, was also related to Nathaniel Jarvis Wyeth.

paragraph from the entry in the *Dictionary of American Biography*, written by Catherine and Sinclair Hutchings:

> Wyeth was a large man, more than six feet tall, with a rough, great-hearted manner and a New England accent which he never lost. He was usually up early and at work during all the daylight hours. From him his children learned the discipline and basic knowledge so necessary to the professional artist; they also learned to enjoy life. Wyeth would seize any excuse to drag out the costume trunk. He yearly dressed as Santa Claus and once stomped around the roof on Christmas Eve with almost disastrous results. He outfitted family and friends to act as models, used actual scenes for backgrounds, and often completed a painting in two or three days. To dramatize the action he frequently employed camera techniques, including close-ups and angle shots. After 1911 he illustrated, on the average, nearly a book a year, producing some three thousand illustrations in all.

N. C. Wyeth was a member of the National Academy of Design and the Society of Illustrators. He received the Gold Medal at the Panama-Pacific Exposition in 1915, and the W. A. Clarke Prize of the Corcoran Gallery in Washington for his painting, *In a Dream I Met General Washington*. He died tragically when a train struck his car not far from Chadds Ford. Also killed was his four year old grandson, Newell.

Sources: *DAB*, Suppl. 3; obituary: *WP*, 19 Oct. 1945.

Presidents of the National Geographic Society

Gardiner Greene Hubbard (1822–1897), born in Boston, was a lawyer and member of a family that came to Massachusetts in the 1630s. His father was Samuel Hubbard, a justice of the Massachusetts Supreme Court. His mother was Mary Greene, daughter of Gardiner Greene of Boston, one of the three wealthiest men in America in the early 1800s.

Gardiner Hubbard graduated from Dartmouth in 1841, then studied law at Harvard and in the law office of Charles and Benjamin Curtis in Boston. He practiced law for many years in Cambridge and Washington, but is known primarily for his promotion of policies and institutions dedicated to improving the public welfare, and particularly for his organization of the telephone industry. While still in Cambridge, he brought about an improvement in the city's water supply, introduced gas for lighting, and built a street railway line between Cambridge and Boston—one of the first in the country.

Hubbard was married to Gertrude Mercer McCurdy in 1846. They had four daughters, one of whom, Mabel, suffered a loss of hearing after a childhood attack of scarlet fever. His daughter's plight led to Hubbard's interest in the education of the deaf and to his participation in the establishment of the Clarke School for the Deaf at Northampton. It also brought about his first meeting with Alexander Graham Bell, who was working with the students at the Horace Mann School for the Deaf. Bell was later married to Mabel Hubbard.

Hubbard was much interested in Bell's work with the telephone; typically, he saw in this invention a chance to use his organizational abilities. It was he who took Bell's invention and built from it the powerful public utility known later as the Bell System. The policy of renting telephones, instead of selling them, was Hubbard's idea.

In 1876 President Grant asked Hubbard to make suggestions for the improvement of mail transportation by railroad. He also made studies of the telegraph system and strongly advocated its control by the government.

Hubbard moved to Washington sometime in the 1870s: either in 1873 (*NCAB*), 1878 (Washington city directories), or 1879 (*DAB*). He lived first at 1328 Connecticut Avenue, on Dupont Circle; then at Twin Oaks, his large estate in Cleveland Park. Hubbard became deeply involved in civic and educational affairs in Washington. He was a trustee of The George Washington University and a regent of the Smithsonian, three times president of the forerunner of the Washington Academy of Sciences; a member of the Columbia Historical Society; and of greatest importance, a founder and first president of the National Geographic Society (1888–97). He was associated with Bell in the founding of *Science*, the publication of the American Association for the Advancement of Science; and in the establishment of the American Association to Promote the Teaching of Speech to the Deaf.

Sources: *DAB*, *NCAB* 5:162, *WWWA*; obituaries, *National Geographic Magazine*, Feb. 1898; *ES*, 11 Dec. 1897.

Alexander Graham Bell (1847–1922) was born in Edinburgh, Scotland, the son of Alexander Melville Bell, an educator and inventor of the "visible speech" method of teaching deaf mutes to speak. His mother was Eliza Grace Symonds, a musician and painter who taught him at home during his early years. He received his formal education in Edinburgh schools and at the University of Edinburgh; later, after his family moved to London, he attended the University there. He became his father's assistant and

worked with him until the Bells left England for America in 1870.

Young Alexander taught his father's "visible speech" to students in a school for the deaf in Boston and soon became much in demand as a teacher and lecturer in this field. He also taught vocal physiology at Boston University. At the same time he was pursuing an interest in scientific invention which had absorbed him for a number of years, an interest centered primarily on the electrical transmission of speech. In 1875–76 he received patents for telegraphic transmitters and receivers, but it was the concept of the telephone which most intrigued Bell. While working on one of his telegraphic experiments he found the answer to transmitting the human voice, and in 1876–77 received the first patents on his invention. These produced a flood of lawsuits contesting Bell's rights (approximately six hundred cases), but the Supreme Court upheld all Bell's claims. He demonstrated the telephone at the Centennial Exhibition in Philadelphia in 1876, and with the help of Gardiner Hubbard the Bell Telephone Company was organized in 1877.

In the same year Bell married Mabel Hubbard, one of his "visible speech" students. After their marriage they sailed for Europe where Bell introduced the telephone. They returned in 1878 and moved to Washington that winter.

In 1880 Bell was awarded the Volta prize by the French government for his invention of the telephone. He used the money to establish the Volta Laboratory so that he could carry on his research for the deaf and work on his inventions. He was associated in this endeavor with Sumner Taintor and with his cousin, Chichester Bell. In this laboratory Bell invented the photophone, by which speech was transmitted over a ray of light; the induction balance for locating metallic objects in the human body; and an audiometer, which facilitated his work with the deaf. Bell was also interested in Edison's phonograph and in improving the original tinfoil record. He and his associates developed both flat and cylindrical wax records as well as an improved recorder and reproducer. These inventions were patented and sold to the American Graphophone Company in 1886. After this the Volta Laboratory became the Volta Bureau and was devoted exclusively to research relating to the deaf.

Bell's major interest during the latter part of his life was aviation. As early as 1891 he was encouraging and financing Samuel Langley, secretary of the Smithsonian, in his study of flight. His own experiments led to the invention of the tetrahedral kite and then to the application of this type of construction to other uses. He was the founder of the Aerial Experiment Association, to which he contributed fifty thousand dollars.

From 1898–1903 Bell was president of the National Geographic Society; during this time he was actively involved in building up the membership of the society, changing the character of its magazine, and overseeing the building of Hubbard Memorial Hall. He resigned as president when he felt his work was finished, but continued his interest in the society, as a member of its board and through his contributions to its magazine. Bell was a regent of the Smithsonian from 1891 until his death, and his financial assistance made possible the establishment of the Astrophysical Observatory of that institution. Also of interest in relation to Bell's association with the Smithsonian is the fact that in 1904 he had the body of James Smithson, its founder, brought from Genoa to Washington for burial.

Bell received honors, awards and medals too numerous to mention. When he was buried at his Cape Breton, Nova Scotia home, "every telephone in the continent of North America remained silent." (*DAB*) Mrs. Bell lived only a few months longer than her husband; she died in January 1923. The Bells had two daughters: Elsie, wife of Gilbert H. Grosvenor, president of the National Geographic Society; and Marian Hubbard, who married David G. Fairchild, a member of the society's board of trustees.

Sources: *DAB*, *NCAB*, 6:220, *WWWA*; obituary: *NYT*, 3 Aug. 1922, 1:1; for Mrs. Bell, *NYT*, 4 Jan. 1923, 19:4.

William John McGee (1853–1912) was born in a log cabin near Farley, Iowa, the fourth of nine children of James and Martha Ann (Anderson) McGee. He grew up on a farm and was essentially a self-taught geologist, anthropologist, and hydrologist. McGee became interested in geology at an early age, and while in his twenties independently surveyed the geology of Iowa. His reports were published in the *American Journal of Science* (1878–82) and attracted the attention of the U. S. Geological Survey. In 1883 he accepted a job with that office, and from 1887 to 1894 worked on a survey of the Atlantic coastal plain. He published more than one hundred papers on geological subjects and from 1888 to 1891 edited the *Bulletin* of the Geological Society of America.

In 1893 McGee was transferred to the Bureau of American Ethnology as ethnologist in charge, under Major John Wesley Powell, who had hired

him originally. Thus began his official work as an anthropologist, although the subject had been of interest to him as a young man when he was making his geological survey of Iowa. Again, he published a number of papers on the subject and was a major influence on younger men in the bureau. During Powell's last illness he took over the administrative work and was acting director when Powell died in 1902.

McGee resigned his position in 1903 to take charge of the anthropological and historical exhibit at the 1904 Louisiana Purchase Exposition in Saint Louis. In the same year he became president of the National Geographic Society, briefly, before moving to St. Louis, and chairman of the organization committee of the International Geographic Congress held in Washington at Hubbard Memorial Hall; he was director of the Saint Louis Public Museum from 1905–07. McGee's work as a hydrologist began when he was appointed to the Inland Waterways Commission by President Roosevelt in 1907, although as before, it was a subject in which he had long been interested. He was asked by the Secretary of Agriculture to take charge of a study of the water resources of the United States, and his report was issued posthumously in 1913, after his death from cancer.

W J McGee (he always used his initials, without periods) was active in many scientific organizations. He was president of the American Anthropological Association and the Anthropological Association of Washington, acting president of the American Association for the Advancement of Science, vice president of the Archeological Institute of America, and a founder of the Columbia Historical Society. He was married in 1888 to Anita Newcomb, daughter of astronomer Simon Newcomb.

Sources: *DAB*, *WWWA*; obituary, *ES*, 4 Sept. 1912.

Grove Karl Gilbert (1843–1918) was the son of a portrait painter, Grove Sheldon Gilbert. He was born in Rochester, New York, and graduated from the University of Rochester, where he excelled in mathematics and Greek; most likely, according to the *Dictionary of American Biography*, because of the meagre offerings in science rather than because of his real preference for these subjects. After graduation Gilbert worked for a professor at the university, H. A. Ward, who headed a museum-type institution called "Ward's Scientific Establishment". His duties were to prepare and arrange collections in natural history for teaching and museum purposes. Through this work his scientific interest and knowledge increased, and in July 1869 he was accepted as a volunteer in the geological survey of Ohio under J. S. Newberry, a professor of geology at Columbia. Gilbert learned much from the prominent geologists with whom he was associated in this work; upon its completion he went to New York to help Newberry with his reports. In 1871 Gilbert sought and received an appointment to a largely military survey west of the 100th meridian and was associated with this endeavor until 1874. By this time he was certain he wanted to remain in the scientific field. He joined John Wesley Powell in his surveys of the West and was associated with the U.S. Geological Survey from the time of its establishment in 1882 until his death in 1918. Gilbert wrote on the geography and geology of the West, including a monograph on the extinct Lake Bonneville (1879). He was appointed chief of the Appalachian Division in 1884 and then chief geologist of the Survey (1889–92), a job he disliked because he thought it interferred with work to which he was more naturally suited.

Gilbert was a member of the National Academy of Sciences and of many other scientific organizations in the United States and abroad, as well as a member of the American Academy in Rome. He was the recipient of several awards and medals, among them the Wollaston Medal of the London Geological Society and the Hubbard Medal of the National Geographic Society. He was a founder of the National Geographic Society, a member of its board, and acting president (1904). Gilbert was also a founder and president (1894) of the Cosmos Club. He was married to the former Fannie L. Porter of Cambridge, Massachusetts, and had two sons.

Sources: George Crossette, *Founders of the Cosmos Club* (Washington: The Cosmos Club, 1968), p. 67; *DAB*, *WWWA*.

Willis Luther Moore (1856–1927), the son of Luther T. and Lucy F. (Babcock) Moore, was born in Scranton, Pennsylvania, and spent the early years of his life on a farm in the Susquehanna valley in New York. At the age of eight he was selling newspapers to the Union troops moving into the vicinity of Petersburg, joining his father who was with Grant's army at City Point. Young Moore was educated in the public schools of Binghamton, New York. He left to work in the office of *The Republican*, where he learned the printer's trade, and then went to Burlington, Iowa, to work on another newspaper. Through his employer he was able to obtain an appointment to the meteorological section of the Signal Corps (now the Weather Bureau).

Moore received his formal training in this field at the meteorological training school at Fort Myer. Upon graduation he received a promotion for inventing a method that greatly facilitated daily weather chart publication.

Moore continued his avid study in the field of meteorology and was rewarded by a series of promotions until, in 1891, he was appointed director of the Wisconsin Climate and Crop Service in Milwaukee. In 1894 he won a professorship in meteorology in an open competition examination against twenty-three contestants. He became director of the Weather Bureau's office in Chicago, the main forecasting center for the upper lakes and fifteen western states. Moore proved to be an outstanding administrator in this position and showed excellent forecasting skills. Because of these qualities he was appointed chief of the Weather Bureau by President Cleveland in 1895. He held this office until 1913.

Willis Moore also served as one of the United States representatives to the First International Radio Congress; he lectured before the Royal Institution in London in 1912, and taught a course in applied meteorology for several years at The George Washington University. He wrote extensively on various meteorological subjects; because of his thorough understanding of the subject and unique talent in explaining facts, he was able to present a subject such as the weather in a manner that held the interest of even those not well-acquainted with the field.

Moore was awarded honorary doctoral degrees from Norwich and St. Lawrence universities. He was a fellow of the American Association for the Advancement of Science, vice president of the Washington Academy of Science, president of the Aero Club of Washington, an honorary member of the Washington Typographical Union, No. 101, and a member of the Royal Meteorological Society in London and the Australian Meteorological Society. He was president of the National Geographic from 1905 to 1909 and a member of its board of managers.

In private life, Moore operated a large fruit, grain and stock farm at Rockville, Maryland, from 1907 to 1919. He then moved to Pasadena, California, where he designed for himself a heat- and cold-proof house. He was married twice: first in 1885 to Mary Lozier of Closter, New Jersey; then in 1926 to Doris Pilling of Peterboro, Canada.

Sources: *NCAB* 21:84–5; *WWWH*

Henry Gannett (1846–1914), a native of Bath, Maine, received both a B.S. degree and a M.E. degree from Hooper Mining School at Harvard University. His first position was as an astronomer at Harvard Observatory; in 1871 he accepted an appointment as a topographer to the U.S. Geological and Geographical Survey of the Territories, the forerunner of the U.S. Geological Survey. He worked in the West, particularly in Colorado and Wyoming, where he discovered and named a number of lakes, mountains and plains. He was later a geographer for the tenth, eleventh, and twelfth United States censuses, an assistant director and statistician for the Philippine census of 1903, and for later censuses of Cuba and Puerto Rico.

When the U. S. Geological Survey was created in 1882, Gannett was appointed chief geographer under director John Wesley Powell. His interest in the use and establishment of place names, often inconsistent at the time, led to his appointment, in 1890, as chairman of the newly established U. S Board on Geographic Names, a position he held for twenty years; he remained with the Geological Survey until his death in 1914. In addition to the work already mentioned, Gannett was particularly interested in cartography, bringing the maps of the Geological Survey to a high degree of perfection and earning the title of "father of American map making". He published several popular books on geography as well as scientific articles for the Geological Survey.

Gannett was one of the founders of the National Geographic Society. He was secretary, treasurer, vice president, and then president from 1910 until his death in 1914; he was also a member of the board of managers and the committee on research. In 1904 Gannett was secretary of the International Geographic Conference held in Washington at Hubbard Memorial Hall. He was also a member of many scientific societies, and was a founder of the Geological Society of America, the Association of American Geographers, and the Cosmos Club; he was president of the latter organization in 1897. From 1903 to 1909 he was editor and geographer for the National Conservation Commission. In 1899 he was honored by Bowdoin College with an L.L.D. degree for his distinguished contributions to human knowledge.

Sources: George Crossette, *Founders of the Cosmos Club* (Washington: The Cosmos Club, 1968), p. 64; *DAB*; *WWWA*; *National Geographic Magazine*, December 1914, pp. 609–13.

Otto Hilgard Tittman (1850–1938) was born in Belleville, Illinois. He had no college training and came to Washington at the age of seventeen

to work for the U. S. Coast and Geodetic Survey. He remained with the agency for nearly fifty years and in 1900 became its chief. Tittman was an enthusiastic learner, and as a young man participated in survey field parties from coast to coast. In 1875 he was sent to Japan as an assistant astronomer on the transit of Venus expedition. As he matured his interests centered on problems of standards for weights and measures, and in 1887 he was placed in the office dealing with this subject. In 1890 Tittman traveled to Europe to bring back two pieces of metal still used by the Bureau of Standards: a bar calibrated to the length of a standard meter, and a cylinder exactly the weight of a standard kilogram. Later he was involved with laying out boundary lines on the North American continent; in 1908 he was named the United States representative under the Canadian-American treaty to survey and map the land portion of the entire United States-Canadian border. The importance of his work in cartography was briefly summarized by one of his biographers: "The fact that North America is the only continent with a single, unified system for horizontal control surveys, charts, and maps is largely due to Tittman's establishment of the U. S. Standard Datum system for triangulation. . . . This is the prime reason why the continent is spared the gaps, overlaps, and offsets that exist on the maps and charts of other continents." (Crossette)

Tittman received honorary degrees from Stevens Institute in New Jersey, Washington University in Saint Louis, and The George Washington University in Washington, D. C. He was a member of many organizations, including the Washington Academy of Sciences (president 1899), American Association for the Advancement of Science (fellow), the American Philosophical Society, and the American Meteorological Society. He was a founder, member of the board, vice president (1910–1915), and president (1915–19) of the National Geographic Society; and a founder, vice president and president (1904) of the Cosmos Club. He was also the author of numerous scientific articles. He was married to Kate Trowbridge Wilkins of Detroit; they had one son, Charles Trowbridge Tittman, a concert singer.

Sources: George Crossette, *Founders of the Cosmos Club* (Washington: The Cosmos Club, 1968), p. 158; *WWWA*; files of the National Geographic Society; obituary: *ES*, 22 Aug. 1938.

John Elliott Pillsbury, (1846–1919), born in Lowell, Massachusetts, was a descendant of William Pillsbury, who had emigrated to Massachusetts about 1640. John Pillsbury had a distinguished career as a naval officer and oceanographer and became active in the National Geographic Society after his retirement.

At fourteen, Pillsbury was appointed a page in the House of Representatives; at sixteen he was appointed to the Naval Academy by President Lincoln. He attended the Academy during the Civil War, seeing active service during the summers and graduating in 1867. He remained in the Navy, his first contact with its scientific work coming in 1874–75 when he went with a group of scientists to New Zealand and Tasmania to observe the transit of Venus. Following this expedition he accepted a position with the Coast and Geodetic Survey and remained fifteen years. During this period he was primarily concerned with a study of the Gulf Stream, inventing a meter which measured the flow of ocean currents at various depths, and determining the axis of the Gulf Stream and many of the laws which govern its flow.

In 1891 Pillsbury returned to active duty in the Navy, attended the Naval War College, and was engaged, as the captain of a ship, in the blockade of Santiago during the Spanish-American War. From 1905 to 1907 he was chief of staff of the North Atlantic Squadron and then chief of the Bureau of Navigation until 1909, although officially retired in December 1908 as a rear admiral. Pillsbury published several articles on the Gulf Stream and other subjects for the government and later wrote for the *National Geographic Magazine*. In 1909 the National Geographic Society appointed him a member of the special committee to investigate the claim of Dr. Frederick A. Cook that the North Pole had been discovered before 1909.

John Pillsbury was a member of the board of managers as well as president and vice president of the National Geographic Society. His election to the presidency came a few months before his death in December 1919. Admiral Pillsbury was married to Florence Greenwood Aitchison of Portland, Maine, and was survived by her and one daughter.

Sources: *DAB*, *WWWA*, *National Geographic Magazine*, April 1920; obituary: *ES*, 30 Dec. 1919.

Gilbert H. Grosvenor (1875–1966) was born in Istanbul, where his father, Edwin A. Grosvenor, was professor of history at the American endowed Robert College. His mother was Lilian Hovey Waters Grosvenor. As a young boy he and his twin brother, Edwin, explored Istanbul with their father, who was at that time conducting research



Gilbert H. Grosvenor at his desk in the Heaton addition to Hubbard Hall, 1913.
National Geographic Society

for a two volume book on the history of the city. In 1891 the family moved to Amherst, where the elder Grosvenor taught history at the college and Gilbert received both his bachelor's and master's degrees (1897, 1901). Young Grosvenor was teaching at Englewood Academy in New Jersey when Alexander Graham Bell, a friend of his father's, wrote and asked if one of the twins might be interested in a job as editor of the *National Geographic Magazine*. Bell's plans to popularize the magazine intrigued Gilbert; he indicated his willingness to take the job and was accepted. He became the society's first employee, and for lack of funds, Bell himself paid the new editor's salary of one hundred dollars a month.

To prepare himself for his new job Grosvenor studied books with geographical subject matter that had retained their popularity over a number of years. He came to the conclusion that they had been successful because each contained first-hand, eye-witness accounts, written in a straightforward style that had the effect of creating pictures in the reader's mind. In addition to graphic writing, Grosvenor used a large number of actual photographs in his magazine. His first "picture story" consisted of a group of fifty photographs of Lhasa, offered to him unexpectedly. With some trepidation, he used them to fill out the January 1905 issue, worrying about the cost of making plates and subscriber reaction to eleven pages of photographs. The issue was a great success, and from then on, photographs have been an integral part of the magazine. In the early days, good views of geographical and nature subjects were hard to find, so Grosvenor bought a camera and began taking photographs himself during his extensive travels. The use of color photographs, beginning in 1910, added further

interest to the magazine, as did the excellent maps which accompanied the issues. The maps were timely and often of historical interest; for example, the map of the Western Front in 1918, and the map of central Europe which appeared a few days after the invasion of Poland in 1939.

Grosvenor was hired in 1899; by 1906 he could report that the magazine was making a profit, enough so that the society would be able to make annual grants for research and exploration. It was Grosvenor's recommendation that a one thousand dollar grant be given to help finance Robert Peary's expedition to the North Pole. The recommendation was accepted, and thus began the long history of National Geographic financial support of scientific exploration. The society itself has also organized and funded its own expeditions.

Grosvenor's proposals for the magazine did not always meet with unanimous support, but he eventually won his battles; in 1905 he was elected to the society's board of managers and to the executive and finance committees. In that year also he could recommend that Dr. Bell be relieved of paying his salary, the society by that time being in a position to take that responsibility. Grosvenor organized the first annual membership banquet in 1905, and he succeeded in getting his cousin, William Howard Taft, to be the speaker. Taft continued his interest in the organization and served on the board from 1917 until his death in 1930. The banquets were very popular, but membership increased at such a pace that they had to be abandoned after 1916. Of special interest to students of the history of Washington is an article written by Taft for the March 1915 issue of the *National Geographical Magazine:* "Washington: Its Beginning, Its Growth, and Its Future".

In 1917, when membership passed the half million mark, Grosvenor was given a certificate of appreciation; in 1920 he became president of the society, retaining also the position of editor of the magazine. He reorganized the society, replacing the annually elected board of managers with a board of trustees whose members were elected for life. In 1954 Dr. Grosvenor resigned as president and editor, but was persuaded to become president of the board of trustees. At that time the membership was 2,150,000; Grosvenor was seventy-nine years old.

Probably few people have led as active and busy a life as Gilbert Grosvenor. He was an inveterate traveler and explorer. In 1900 he married Elsie May Bell, Alexander Graham Bell's daughter, and together they visited all the well known and certainly most of the obscure regions of the world. They traveled by every conceivable mode of transportation, and they dined with kings of the most sophisticated and the most primitive of countries. In 1937 they became the first couple to make the journey from San Francisco to Hong Kong by air, aboard the China Clipper. Two years after their golden wedding anniversary, they embarked on a three month, thirty thousand mile African safari. In 1953, at the age of seventy-seven, Grosvenor fulfilled an ambition of many years and flew over the North Pole, in an Air Force plane.

Elsie and Gilbert Grosvenor had seven children; six were living when Mrs. Grosvenor died in 1964 and Dr. Grosvenor two years later. The only son, Melville Bell Grosvenor, was at the time president of the National Geographic Society and editor of the magazine.

Gilbert H. Grosvenor received many honors during his long lifetime. The King of Norway made him a member of the Order of St. Olav; he was an officer in France's Legion of Honor, and a commander in Belgium's Order of Leopold II. He was a member of over forty scientific and civic organizations and of several clubs, including the Cosmos Club, of which he was president, the Alfalfa and National Press clubs in Washington; and the Explorers Club in New York. Grosvenor was awarded honorary degrees from The George Washington, Georgetown, Maryland, and Miami universities; Amherst, William and Mary, and Lafayette colleges; and the South Dakota State School of Mines.

Sources: *NCAB* I:402; *WWWA*; *ES*, 6 May 1954; obituaries: *ES*, *WP*, *NYT*, 5 Feb. 1966

John Oliver La Gorce (1879–1959) was born in Scranton, Pennsylvania, but grew up in Washington, D. C. He was the son of Count Gabriel de la Gorce, a cousin of the noted French historian, Pierre de la Gorce. Count de la Gorce graduated from St. Cyr, the famous French military school, became a colonel and then came to the United States as a mineralogist.

John's mother, the former Elizabeth Cecilia Oliver, had learned the Morse code while working in a railroad telegraph office as a young girl. John quickly learned this skill from her and was an excellent telegrapher at the age of fourteen. He was educated in the Washington public schools and went on to study at Georgetown University. He also served in the Naval Reserve and achieved the rank of lieutenant commander.

After college La Gorce worked as a press telegrapher in Scranton and traveled the state handling dispatches. His work soon took him back to Washington, where he served as Western Union's manager on Capitol Hill for two sessions of Congress.

A career in writing then attracted La Gorce. He became a newspaperman, specializing in feature stories in the fields of geography, natural sciences, and history. His writing brought him to the attention of Gilbert Grosvenor, and in 1905 the two of them, together with one clerk, comprised the staff of the *National Geographic Magazine.*

By 1911 La Gorce was associate editor and in 1920 he was elected vice president of the society. In 1954 he became president and editor, succeeding Gilbert Grosvenor. He retired from these positions in 1957, but was then elected vice chairman of the board of trustees.

During his years with the magazine, La Gorce traveled extensively and wrote a number of articles in the areas of natural science and geography. In 1925, when the Third Pan-American Scientific Congress was held in Lima, Peru, La Gorce served as a delegate. He was the recipient of several honorary degrees, locally from Georgetown and The George Washington universities, and from the universities of Miami, Florida and Lima, Peru. In 1948 the Geographic Society of Philadelphia presented the Henry Grier Bryant Medal to him. He was also awarded the National Geographic Society's Grosvenor Medal and Columbia University's Maria Moors Cabot Medal. He was a fellow of the Royal Geographic Society of England and a chevalier in France's Legion of Honor. Additionally, Mount La Gorce, a lake and glacier in Alaska, and a mountain range and peak in Antarctica bear his name.

Dr. La Gorce was a member of many associations in New York and Miami Beach, as well as in Washington. He served as a trustee of the Corcoran Gallery of Art, and as director of Riggs National Bank. He was president of the Alfalfa Club, and a member of the Cosmos, National Press, University, Army and Navy, Overseas Writers, and the Chevy Chase clubs in Washington.

John Oliver La Gorce married Ethel Davis Whitaker of Washington, who survived him. They had one son, Gilbert Grosvenor La Gorce, who predeceased his father by less than a year, and two grandchildren: John Oliver La Gorce II, of Washington, and Mrs. Harold O. Paul, Jr., of Cass City, Michigan.

Sources: *WWWA; ES,* 6 May 1954; obituaries: *ES,* 24 Dec. 1959; *NYT,* 24 Dec. 1959, p. 19.

Melville Bell Grosvenor (1901–82) was born in Washington, D. C., the son of Gilbert H. Grosvenor and Elsie (Bell) Grosvenor. The young boy was greatly influenced by his grandfather, Alexander Graham Bell, and as he was growing up was personally tutored in the sciences by Dr. Bell. A work bench was reserved in the great inventor's laboratory and Melville was appointed "Photographer of Experiments"—his first photographic assignment. Dr. Bell was very proud of his only grandson and made numerous references to him in his letters and journals.

Melville's interest in scientific journalism was further nurtured by his father. Gilbert Grosvenor was very supportive, but never forced his son's pursuits in the field.

Melville Grosvenor graduated from the Naval Academy at Annapolis in the class of 1923. After a tour of duty at sea, he joined the National Geographic staff, much to his father's pleasure. He continued his work as a photographer, pioneering in the use of color photography. In 1930, he photographed New York City and Washngton, D. C. from a blimp to make the first successful natural color photographs ever taken from the air.

In 1935 Dr. Grosvenor became an assistant editor of the *National Geographic Magazine.* He was made a vice president of the society and associate editor in 1954, becoming president and editor in 1957. He retired in 1967, becoming chairman of the board of trustees and then chairman emeritus. Under his leadership the society greatly increased its grants for exploration, leadership, public service activities and education subsidies. The magazine expanded as well. The society's world globe was offered for the first time in 1961. It incorporated measuring devices developed for the space age, as well as new oceanographic information, and it became the most widely used globe in the history of cartography. Dr. Grosvenor also established an ambitious mapping program in 1963 which produced a comprehensive world atlas. Finally, the society's book service was expanded under Grosvenor and a special publications division established.

Melville Grosvenor was instrumental in the building of the new headquarters building on Seventeenth Street. Completed in 1964, the exhibits in Explorers Hall soon became a major tourist attraction. As a public service, Grosvenor directed the society to photograph the White House and Capitol, and to produce for the White

House Historical Association and the Capitol Historical Society the official guidebooks for these buildings: *The White House, An Historic Guide*; and *We the People: The Story of the United States Capitol.* Other publications in this series are: *The Living White House*; *The Presidents of the United States*; *The First Ladies*; *George Washington, Man and Monument*; and *Equal Justice Under Law: The Supreme Court in American Life.*

Dr. Grosvenor's long list of memberships included the Association of American Geographers, American Geographical Society, National Audubon Society, American Museum of Natural History, New York Zoological Society, the national journalism fraternity, Sigma Delta Chi, and the British Royal Geographical Society, of which he was a fellow. He was chairman of the secretary of the interior's National Parks Advisory Board. Dr. Grosvenor was also a director of the Chesapeake and Potomac Telephone Company and the Riggs National Bank; he was a trustee of the National Presbyterian Church of Washington, Jackson Hole Preserve, and of several colleges and universities, including Robert College in Istanbul and locally, The George Washington University. He received honorary degrees from The George Washington, Boston and Miami universities. His many club memberships included Cosmos, Chevy Chase, Metropolitan, Gibson Island, and the Cruising Club of America.

In private life, Dr. Grosvenor was an avid sailor. He gained a reputation as a racing skipper in the Star class fleet at Gibson Island in the Chesapeake Bay before World War II. In his racing sloop, Grosvenor made many excursions along the Eastern seaboard, from Nova Scotia to Bermuda, exploring shipwrecks off the jagged coasts.

Melville Bell Grosvenor was first married to Helen North Rowland. They had three children: Helen Rowland (Mrs. Richard D. Lemmerman), Alexander Graham Bell, and Gilbert Melville. The marriage ended in divorce, and in 1950 he married Anne Elizabeth Revis; they had two children, Edwin Stuart and Sara Anne.

Sources: *WWWA*; obituaries: The National Geographic News Service, 23 April 1982; *WP*, 24 April 1982, B4

Melvin M. Payne (b. 1911) was born and raised in Washington, D. C. He attended Business High School (now Roosevelt High School) and went on to study at the former National University Law School (now part of The George Washington University) and Southeastern University. He later became a member of the District Bar.

Dr. Payne joined the National Geographic staff in 1932. He soon became closely involved with the society's expeditions throughout the world. His first two assignments were to cover the United States' first ventures into "space" in 1934 and 1935. These were the launchings of the stratosphere balloons Explorer I and Explorer II from the Stratobowl near Rapid City, South Dakota, where Dr. Payne set up and maintained the tent cities required to house the staff of technicians, scientists, and military personnel necessary for this venture, sponsored jointly by the National Geographic Society and the Army Air Corps.

Because of his strong interest in these special expeditions, Dr. Payne was made chairman of the research and exploration committee. He has been a major advocate of many exploration projects, such as those of Jacques-Yves Cousteau and Dr. Louis S. B. Leakey. For his work in exploration and research he received honorary degrees from Iowa Wesleyan College, Miami University, and the South Dakota School of Mines and Technology.

In 1958 Melvin Payne was elected to a newly created vice presidency and made associate secretary in charge of administration. That same year, he was elected to the society's board of trustees. He became executive vice president and secretary in 1962 and assumed the presidency in 1967, retiring in 1976. As president, Dr. Payne expanded the society's use of the media as an educational outlet. Hour-long color television programs of exceptional photographic quality were produced. Educational filmstrips and phonograph records were also made "to increase and diffuse geographic knowledge"—the philosophy on which the society was founded.

Melvin Payne became a member of a number of distinguished organizations, both public and private. These included the secretary of the interior's National Parks Advisory Board and the Institute of Nautical Archeology. He has also served as a trustee of foundations for scientific research, such as the Leakey Foundation, the International Oceanographic Foundation, and the Jane Goodall Institute for Wildlife Research. He serves as a trustee or director of a number of Washington banking and business institutions as well as the Supreme Court Historical Society, the U. S. Capitol Historical Society, the White House Historical Association, and the District of Columbia Federal City Council. Dr. Payne served as chairman of the board of the National Geographic Society after his retirement from the presidency in 1976 and became chairman emeri-

tus in 1987, retaining his chairmanship of the society's research and exploration committee. He is a member of the Alfalfa, Cosmos, Metropolitan, Chevy Chase and Burning Tree clubs.

Dr. Payne was married to Ethel B. McDonnell in 1938. They had three children: Melvin Monroe (deceased), Frances, and Nancy Jeanette.

Sources: *WWA* (1986–87); National Geographic Society files.

Robert E. Doyle (1915–1984) was born a fourth generation Washingtonian. He studied at The George Washington University while working for the Public Works Administration and took a job with the National Geographic Society in 1934. With the outbreak of World War II, Doyle joined the army and served in France and Germany; he rose in rank from private to major. After four and one half years of military service he returned to the National Geographic Society where he was made a supervisor. He soon became superintendent of operations at the society's Eckington branch in northeast Washington, where all memberships and publications were handled. When this branch was transferred to Gaithersburg, Maryland, Doyle became director of the membership center there. Under his supervision, a computer system was installed in order to meet the needs of the magazine's rapidly increasing circulation, as well the society's other publications, maps, and filmstrips.

Robert Doyle became assistant secretary of the society in 1951 and associate secretary for membership in 1958. He was elected a vice president in 1961, then vice president and secretary in 1967. He became a member of the board of trustees in 1975 and president of the society in 1976. Upon leaving the presidency in 1980 he became vice chairman of the board. When plans were made to expand the society's headquarters with a building on M Street, Doyle was appointed chairman of the committee to oversee this work.

Mr Doyle was a member of the Washington Board of Trade and the Montgomery County Chamber of Commerce, and devoted his time to a number of charitable and civic organizations in Washington and in Pompano Beach, Florida, where he had a residence. He was also a trustee of the U.S. Capitol Historical Society. Mr. Doyle was married to the former Helen Ravenburg and had two children, Robert E. Doyle, Jr., and Mrs. Ward S. (H. Lynne) Phelps.

Source: National Geographic Society files.

Gilbert Melville Grosvenor (b. 1931) was born into the "family" of the National Geographic Society, a third-generation editor and a fifth-generation president. His great-great-grandfather, Gardiner Greene Hubbard, was the society's first president; his great-grandfather, Alexander Graham Bell, was the second; his grandfather, Gilbert H. Grosvenor, and father, Melville Bell Grosvenor, served for many years as both president and editor.

Gilbert Grosvenor graduated from Deerfield Academy in 1950 and entered Yale University, undecided between a career in medicine or engineering. This was soon to change with a disaster which struck the Netherlands in 1953. Violent winds and abnormally high tides destroyed the dikes and damaged much of the country's farmland. Gilbert joined a force of international student workers for the summer to help with repairs. His father encouraged him to take a camera and record the event; thus, the world of photo-journalism was opened to him. He graduated from Yale in 1954 with a degree in psychology and then joined the National Geographic Magazine staff as a picture editor, only to leave soon afterward for two years in the Army's psychological warfare division. Returning to the magazine in 1956, he held a variety of positions from writing and editing to photography and administration. His fine work in photography soon brought him recognition. In 1961, he was awarded the National Press Photographers Association Award for his photo coverage of President Eisenhower's tour of Asia, Africa, and Europe; this group also named him Editor of the Year in 1975. His other awards include the University of Southern California's 1977 Distinguished Achievement Award in Periodical Journalism. One of his color photographs, "Thira Island, Greece", is in the collection of the Metropolitan Museum of Art in New York.

Grosvenor has taken a particular interest in the society's publishing activities; he is especially proud of the children's magazine, *National Geographic World*, which began in 1975. This magazine was his creation, and he serves as its overall editorial director. He held the position of editor of the National Geographic Magazine from 1970 until 1980, when he became president of the society. He has been a member of the board of trustees since 1966 and was elected chairman in 1987.

Grosvenor's public and private associations include: fellow of the Yale Corporation, trustee of the New York Zoological Society, director of the Foundation for Research into the Origin of Man, and trustee or director of a number of

Washington business organizations; member of the State Department's Committee on Oceans and International Environmental and Scientific Affairs, the Association of American Geographers, the Newcomen Society, and the National Cathedral Building Committee. He is a member of the board of Potomac School and an annual corporate member of Children's Hospital. His clubs include the Alfalfa, Chevy Chase, Overseas Writers, and the Explorers Club of New York.

In private life, Gilbert Grosvenor is an avid sailor and woodworker. He is married to the former Wiley Jarman and they have a son, Graham Dabney. Grosvenor also has two children by his previous marriage to Donna C. Kerkham: Gilbert Hovey II and Alexandra Rowland.

Sources: National Geographic files; *WWA* (1986–87).

Appendix

Chain of Title

1900 Deed 24 September, recorded same day; Liber 2491 folio 400
James T. Hunter, Trustee, to Charles J. Bell
By decree of the Supreme Court of the District of Columbia 4 August 1897, in Equity Cause No. 18370 (Chaves vs. Chaves), the property described below was ordered to be sold, subject to a Deed of Trust dated 7 January 1895 and recorded in Liber 1977 folio 314. In 1900, Hunter was the surviving trustee in the case; on 19 September he was authorized by the Court to accept an offer from Charles J. Bell of $8500 for the property, "on receipt of the said purchase money, less the . . . sum of . . . ($6000) principal of the debt, and the sum of . . . ($64.17) accrued interest thereon . . . secured by the aforesaid Deed of Trust, and the sum of . . . ($35.30) taxes accrued. . . ."

Bell was granted: "All of original lot . . . (24) in Square . . . (183) subject nevertheless to the aforesaid Deed of Trust . . . which [Bell] assumes to pay off and discharge."

1905 Trust 17 June, recorded same day; Liber 2909 folio 404
Charles J. Bell et ux Grace Hubbard to the National Geographic Society

View south on 16th Street toward the White House with Hubbard Hall and Heaton addition at right, 1923.
National Geographic Society





National Geographic Society headquarters, June 1947. Note trim street and manicured lawns of 16th Street.
National Geographic Society

Recites sale of lot 24, Square 183 by James Hunter to Charles Bell in September 1900 (see above), and then continues: "And whereas said land and premises were purchased by said Charles J. Bell, at the request of, and with funds advanced by the following named persons, to wit; Gertrude M. Hubbard, Alexander Graham Bell, Mabel G. Bell, Charles J. Bell, Grace Hubbard Bell, Helen A. Bell, Grace H. Bell, Gertrude M. Grossman, Elsie M. Grosvenor, Marian H. Bell, Gardiner H. Bell, Robert W. Bell, Melville Grosvenor, Gertrude Grosvenor, and Rosalie Pilot, for the purpose of erecting a suitable building, which said building has now been erected thereon, as a permanent memorial to the late Gardiner Greene Hubbard, first President of the National Geographic Society; and the title thereto taken in the name of the said Charles J. Bell, to be held by him to the uses and purposes hereinafter set forth and declared, although not in said deed expressed, that is to say, in trust to permit the National Geographic Society, a body corporate under the laws of the United States relating to the District of Columbia, to use, occupy, and enjoy the same for such period as said Society shall continue its corporate existence under its present charter and shall continue to use and occupy said land and premises and the improvements thereon for the objects and purposes set forth in its certificate of incorporation as filed and recorded in the Office of the Recorder of Deeds for said District on twenty-seventh day of January, A. D. 1888. . . . it being understood . . . that immediately upon the surrender of said Society's charter, or upon its procuring, or causing any such alteration of said charter as will in any manner affect or alter the purposes and objects of said Society, or upon its ceasing to use said land and premises and the improvement thereon for said purposes and objects, or in the event that the said Society shall fail to pay all public charges of any kind or nature which may hereafter be levied or assessed against the said property, or shall neglect to keep the buildings thereon insured . . ., the right of said Society to use

and possess said property shall immediately cease and determine, and the said Charles J. Bell, or any trustee who may be acting in the execution of this trust, shall be entitled to take immediate possession thereof, and his duty shall then be to designate the uses and purposes for which said building shall be thereafter used and occupied, having in mind the perpetuation of the memorial established for the said Gardiner Greene Hubbard, whose name shall always appear conspicuously upon the front of the building, and any and all such occupation shall be upon substantially the same trusts as hereinbefore provided for the National Geographic Society . . . ."

1959 Deed 17 April; Liber 11223 folio 441

"G. Bowdoin Craighill, successor trustee, appointed by order entered on March 11, 1959, by the U. S. District Court for the District of Columbia in Civil Action No. 397-59, entitled 'In the Matter of the Construction of a Declaration of Trust Bearing Date of June 14, 1905, recorded June 17, 1905', party of the first part; and the National Geographic Society, a corporation incorporated and existing under the laws in force in the District of Columbia, hereinafter sometimes called the 'Society', party of the second part:

. . . the party of the first part does grant unto the party of the second part, in fee simple all that . . . parcel of land, described as follows:

Part of lot 103 in a subdivision made by the National Geographic Society of lots and alley closed in Square 183 as per plat recorded in Liber No. 68 folio 172 of the records of the Office of the Surveyor of the District of Columbia, described as follows:

Beginning for the same at the northeast corner of said lot and running thence south along the west line of 16th Street 75 feet; thence west 53.25 feet to a west line of said lot; thence north along said west line of said lot 75 feet to the south line of 'M' Street and thence east along said line of 'M' Street 53.25 feet to the place of beginning; said part of lot 103 being formerly all of original lot 24 in said square. . . . subject to the obligation of the Society to comply with judgement entered by said District Court in said Civil Action No. 397-59 on April 16, 1959."

Deed notes that this property is now designated for taxation purposes as part of lot 832 in Square 183.

Building Permits

1902 No. 1263, 7 March. Permit to build

Owner: Charles J. Bell, Trustee, National Geographic Society; architects: Hornblower & Marshall; builder: James L. Parsons; estimated cost: $45,000. Two story and cellar brick building; "Hall for the National Geographic Society"

Note: A number of permits were issued during the 1920s and early 1930s for work on lot 832 which do not clearly indicate whether they are for work at Hubbard Memorial Hall or the 1913 addition. The property on which both buildings stand had by that time been combined into tax lot 832. The majority of these permits list the number of stories of the building involved as four; this would indicate the 1913 addition. They are all for minor repairs or for the heating and ventilating system, and since they do not clearly involve Hubbard Memorial Hall, they are not listed here. This situation continues up to the present. It is noted that the 1981 renovation of the original building also included mechanical and acoustical work, as well as underpinning during the excavation and construction of the M Street addition.

Architectural Drawings or Prints

First floor plan: ink on linen. Filed with Permit No. 1263, 7 March 1902. Scale: ¼" = 1'-0"

Cellar plan with plumbing layout: blueprint. Filed with Permit No. 1263, 7 March 1902. Scale: ¼" = 1'-0"

Rough site plan with lot dimensions.

The National Geographic Society has the following prints from Hornblower & Marshall's original drawings: block plan, cellar plan, second floor plan, roof framing plan, transverse section, Sixteenth Street elevation (revised), south elevation, north elevation. (Note: Some of these drawings, and those filed with the original building permit, vary from the as-built condition.) Prints from the drawings for Skidmore, Owings & Merrill's 1981 renovation and restoration are also retained by the society.

Drawings reproduced in:

Washington Architectural League, Catalogue of the Annual Exhibition, 1901. Accepted competition design: elevation, first and second floor plans.

Photographs or Sketches

The National Geographic Society has a large number of photographs, old and recent, exterior and interior.

Photographs reproduced in:

National Geographic Magazine, vol. 15, no. 4 (April 1904): 176-81. Exterior, and interiors of entrance hall, library/assembly room (2 views), and fireplace in library/assembly room.

WT, Washington Life section, 30 April 1904. Exterior and library/assembly room.

Corporate Design and Realty, May 1985. Eileen Carstairs, "National Geographic's Expanding Universe"; two color photographs: board room, and stairwell with Wyeth paintings.



Rendering of Metropolitan AME Church, c. 1890

Metropolitan AME Church, Washington, D.C. Photograph. Department Moorland-Spingarn Research Center, Howard University

1518 M Street, N.W.
The Metropolitan African Methodist Episcopal Church

The church is located on the south side of M Street, between Fifteenth and Sixteenth Streets, in Square 197 on subdivision lots 15 and 16 and the east two-thirds of original lot 20, known for purposes of assessment and taxation as lot 826.

Previous Structures on the Site

Church records indicate that a church building was erected on the site in the early 1840's. The Faehtz & Pratt Real Estate Directory of 1874 notes a brick church on subdivision lot 16 and a brick parsonage on part of lot 20.

History

The Metropolitan African Methodist Episcopal Church, more often known as Metropolitan AME Church, was an outgrowth of the dissatisfaction of a number of black parishioners with the white Ebenezer Methodist Episcopal Church at Fourth Street near Virginia Avenue, N.E. This occurred about 1820; by 1821, a separate congregation had been formed and recognized by the Baltimore Conference of the AME Church.[1] The new congregation took the name Israel Bethel AME Church; in a few years it was able to purchase the old Presbyterian edifice at the foot of Capitol Hill. In time, other groups throughout the city and in Georgetown began to form their own congregations; one of these was Union Bethel AME Church, the other "parent", along with Israel Bethel, of the present Metropolitan AME Church. Union Bethel was organized 6 July 1838 as a branch of Israel Bethel. The congregation began meeting in a small building behind the residence of a Mr. Boulding on L Street near Fifteenth, just a block from the present church. In 1840 they were recognized by the Baltimore Conference.

The next step was to build. Minutes of the July 1838 meeting already note the consideration of a site "on K Street between 15th and 16th Streets in the city." This was lot 5, Square 178. At this meeting the reasons for breaking away from Israel Bethel were stated:

> Whereas the members and friends of the African Methodist Episcopal Church who reside in the western part of the city labour under many disadvantages and inconveniences owing to the distance of the present location of the Israel Church, and it being rather oppressive in the summer season to walk so far to church, and cold in the winter season, the mornings being also short, also the limited time allotted us a coloured people to pass with safety at night, without being subject to molestation, we therefore cannot agreeably enjoy all the meetings we would wish in that section of the city. And believing the cause both of our connexion, our race, and the cause of God would be greatly accelerated and increased by a branch of the church being located in this part of the city, together with numerous other advantages, not necessary to be mentioned here; therefore be it resolved . . .[2]

At a meeting in October 1841 the purchase of a different piece of property was mentioned. This was the eastern section of the present site: parts of original lots 21 and 22, Square 197. It was purchased from Georgetown mill owner George Bomford for $198, and although the minutes of this meeting note that the church was under construction, the actual deed from Bomford was not made until December 1846 and not recorded until August 1848. By the time of the October 1841 meeting close to $500 had been raised toward the cost of the building. Part of this money came from a fair, held at the only school for free blacks in the District, at Fourteenth and H Streets, N.W. It was run by Reverend John F. Cook, who was for several years active in the affairs of Union Bethel Church.[3]

The women of the church were responsible for the fair. Their leader was Alethia Tanner, a wom-

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[1] The AME Church was first established in Philadelphia in 1796 by Bishop Richard Allen; it became a national organization in 1816.

[2] Howard University, Moorland-Spingarn Research Center, Manuscript Division; Metropolitan AME Church papers, Box 70-1, folder 23.

[3] It was from John F. Cook, Jr., that Letitia Chandler bought the property on which her house was built. (See 1001 Sixteenth Street.)

an of great determination who had bought her own freedom and that of twenty-two other friends and relatives with the money she earned from a garden and produce stand near Sixteenth and K Streets. Mrs. Tanner and her group not only raised money for the building, but later for the purchase of the altar, lamps and gallery seats. The minutes note that the fair raised $100, as a result of the "indefatigable efforts of the females."[4]

The church's growth during these early years was due to such men as Edward Waters, Alexander Wayman, James A. Handy, and Henry McNeal Turner, all of whom went on to become bishops.

Of some interest are the minutes of a board of trustees meeting on 20 May 1850, when the members agreed "to take into consideration the propriety of moving the old frame church sufficiently far back to make room for building a new brick church." There was a tie vote, but the chairman cast his vote in favor, and on 10 July the decision to build the new church was recorded.[5] It seems strange that a second church would be built so soon after the first; in any case, the 1874 Faehtz & Pratt Real Estate Directory does show a brick church on the property. A brick parsonage was also listed on "part of lot 20". This would have been the 17.8 feet purchased by the church through Joseph Stewart from St. Vincent's Orphan Asylum in 1867.

In 1870 Israel Bethel AME Church, having learned that the government was going to take its property, petitioned to erect another building and to change its name to Metropolitan AME Church. The request was granted by the Baltimore Conference in 1872, but as Israel Bethel later withdrew from the conference, the name and right to erect the church were transferred to Union Bethel.

Reverend John Stevenson was brought from the New York Conference in 1880 to begin the task of building the new church. Another portion of lot 20 was purchased from St. Vincent's in April 1881, and a building permit was issued in August. Samuel T. G. Morsell was the architect; the builders were Dearing & Johnson, with whom Morsell had formerly been associated. The last service was held in the old church on 17 July 1881; on 25 July the church and parsonage were demolished.[6] The cornerstone of the new building was laid in a Masonic ceremony in September 1881. As is so often the case, raising money to pay for the construction was a long and painful task. Only with the financial aid of the General Conference of the AME Church was it possible. For a time work on the church stopped and the members were described as "despondent and anxious";[7] but the generosity and determination of all those involved prevailed, and on 8 November 1885 the basement was complete enough to be dedicated and opened for services. Work continued, and on 30 May 1886 Metropolitan AME Church was dedicated. The dedication was preceded by a week of special activities to which ministers from throughout the country were invited. The consecration sermon was preached by the eminent AME bishop, Daniel Alexander Payne, and among those participating in the service were Frederick Douglass, the Honorable Francis Cardoza, former secretary of state of South Carolina, members of Congress, fraternal orders, and the school children of the District of Columbia Public Schools.[8]

The colored windows of the church are of special interest. They are fine examples of the High Victorian style and are non-figural. The large rose window in the center of the M Street facade is dedicated to the Episcopacy. In the center is the name of Richard Allen, founder of the first AME church in America. The circle is divided into fourteen sections, each memorializing a bishop. The other windows on this facade are dedicated to the departments of the church, and to Wilberforce University in Wilberforce, Ohio, a black institution established by the AME Church. On the east and west facades are windows dedicated to the various state conferences, five on each facade and two in the stairways. In the apex of each of these windows is a symbol of the Christian faith. There are also windows over the three M Street entrances; the center one is a memorial to Reverend James Handy, pastor 1864–67 and 1882–85, and the side windows memorialize Fannie Jackson Cop-

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[4] Howard University, Metropolitan AME Church papers, Box 70–1, folder 24.

[5] Ibid., Simms family papers, Box 89–2, folder 30.

[6] Property on M Street between 16th and 17th Streets (lots 22 and 23, Square 182) had been purchased in March 1874, possibly as a site for the new church. Instead, a brick structure called Bethel Hall was erected and used for services while the church at 1518 M Street was under construction. Bethel Hall was sold to the District government in 1904, the land to be used as a playground for adjacent Magruder and Sumner schools. At present, the church is a partner in the office complex erected recently on a site that includes the old Bethel Hall property.

[7] Howard University, Metropolitan AME Church papers, Trustees Report, 1884, Box 70–2, folder 44.

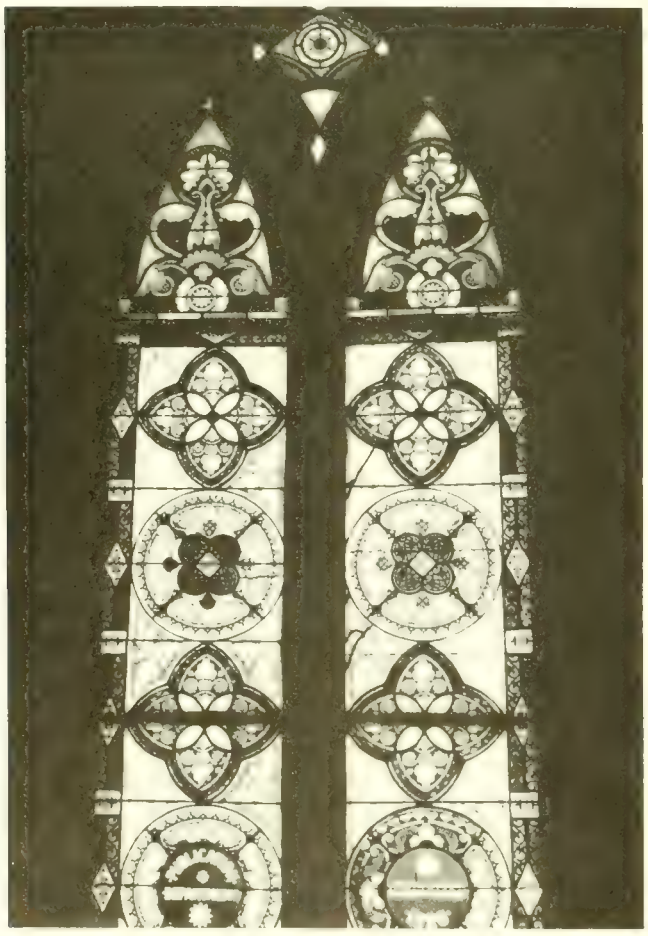
[8] See "History of Metropolitan AME Church," an unbound manuscript on file at the church, for a good general history. It is based on the papers at Howard University.



View of church building c. 1899. This was one of nine photographs of "Negro Life in America" exhibited at the 1899 Paris Exposition.
Library of Congress, Prints and Photographs Division



The rose window, north entrance wall



Side window, north entrance wall

pin Robinson and Professor John T. Layton. The Trustees Report of the General Conference of 1884 notes that the Annual Conferences agreed to pay for the windows (whether for all or just those dedicated to the conferences is not made clear) and that the cost was $2,310. The payment went to H. T. Gurnheardt, who was presumably the maker of the windows.[9]

Throughout its history as Union Bethel, the church was closely involved with the concerns of the black community, and particularly with the intellectual growth of its members and the education of its young people. One of the earliest free schools for blacks opened in the early 1860s in the basement of the old church. During the Civil War the church organized the Union Relief Association to collect clothing and other supplies for the large number of freedmen who were coming into the city from the South.

The new Metropolitan Church continued these activist traditions and rose to a position of leadership among the city's black churches. It is the oldest of the downtown congregations, and its members have always included a large number of people distinguished in a variety of fields. Frederick Douglass, the noted abolitionist and leader in the struggle for black civil rights (as well as marshal and recorder of deeds for the District of Columbia) lectured and worshipped at Metropolitan. He gave the church the silver candelabra that stand in the chancel. Paul Lawrence Dunbar, the first black accepted nationally as a great American poet, was associated with the church during his tragically short life. Dunbar High School, the academically elite black high school named after him, held its graduation ceremonies at Metropolitan, as did Howard University for a number of years.

An interesting organization within the church was the Bethel Literary and Historical Association, formed originally in 1859 and reorganized in 1881 by Bishop Daniel Payne. At its meetings a variety of topics were discussed, but it became known as the major forum for the airing of race problems. Many women were members of the association—author and civil rights activist Mary Church Terrell was at one time president—and the discussion often turned to the question of women's suffrage, employment, and the role, generally, of women in society. The literary society was disbanded in 1939, but Metropolitan has continued to attract distin-

[9] Howard University, Metropolitan AME Church papers, Box 70-2, folder 44; a pamphlet by Jefferson Coage, "History of the Memorial Windows, Metropolitan AME Church"

guished citizens to its podium. Over the years speakers have included presidents McKinley, Roosevelt, Taft, and Carter, Supreme court justice John M. Harlan, congressman and attorney John Mercer Langston, first lady Eleanor Roosevelt, Frederick Douglass, the Reverend Jesse Jackson, and attorney Clarence Darrow. Soprano Leontyne Price sang in the church in 1956, at the beginning of her spectacular career.

The church building has undergone the usual repairs during its century of existence. Often these are better documented in church records and pamphlets than in building permits. A four page document in Howard University's Moorland-Spingarn Research Center entitled *Metropolitan AME Church, Rededication Services, February 12–17, 1923,* describes in detail the work that had just been completed at that time, with an interesting comment on the great snowstorm of January 1922:

> This historic edifice has stood the destructive elements of the atmosphere and nature and the general wear and tear of constant use for more than forty years. It was only when the great snow storm came a few years ago which destroyed the Knickerbocker Theater, taking in its toll ninety-eight human lives, that the congregation was timely warned by the falling of a timber through the auditorium ceiling which connected one of the master wooden truss which supported the heavy slate roof, which was then heavily laden with snow.
>
> The roof and building was examined by the Pastor, Trustees, architect and several engineers, and it was from the counsel and advice of these men that the Pastor and Officers went before the members and advised them to do the much needed repairs which have just been finished.
>
> The placing of over sixty thousand pounds of steel in the roof, the repairing and replacing of the defective slate and snow guards, the designing and building the new Gothic metal ceiling, the rearranging of the electric lights in the auditorium, the overhauling and repairing of the metal work, and leaded art glass windows, the laying of linoleum on felt in the halls and vestibules, the cleaning and painting of the front brick, galleries, floors, wainscoting, seats and decorating in oil of the main auditorium and vestibules, the water coloring in the basement and Sunday School rooms, the painting of the . . . rooms in the church, together with the general repair work of the entire building . . .

The architect for this work was John A. Lankford, a local black architect.

A brief history of the church, written in 1938 by Charles H. Wesley, (on file at the church) gives further documentation, noting that "the present organ" was installed in 1927. A supplement to this history, by Minnie N. Fuller, says that in 1949 more than $13,000 was raised, making possible "the much needed renovation of the church." She also notes a renovation of the organ in 1963.

In the 1960s the church considered and refused several offers to buy its property. In 1962 the pastor, Dr. G. Dewey Robinson, was in favor of selling, citing lack of space to expand social service projects and the desirability of a new site in the far northwest section of the city that would be more convenient for most of the congregation. But Dr. Robinson was voted down by those who saw the old building as a black landmark and, because of Frederick Douglass's association with it, a shrine (*WP,* 28 April 1962). In 1967, the American Chemical Society, whose headquarters stands on the southeast corner of Sixteenth and M streets, made another offer based on plans to expand its building to the east and use the site of the church as a parking lot. Again the congregation was split, with Dr. Robinson still in favor of selling. In the end the decision was made to stay in the landmark building. Metropolitan AME Church was placed on the National Register of Historic Places in 1973 and made a Category II landmark in the District of Columbia.

Extensive renovation and repair work was carried out between 1976 and 1982. The building had been underpinned in 1967 when the large office building to the east was constructed; the process was repeated in 1986 when the American Chemical Society expanded its building to the lot west of the church. This time the church reported that cracks had appeared in the structure. Upon investigation city officials closed the church and halted construction on the new building. This was in December 1986; the church was not reopened until the following February. Investigations into the matter, concerning fault and payment of damages, as well as the means by which the problems can be corrected, were still going on at the end of 1987.[10]

Architecture

The Metropolitan African Methodist Episcopal Church might be described as Victorian Gothic. Designed in 1881 by Samuel Morsell, the building is typical of American design in the late nineteenth century. The charm of the structure is the result of a blend of Italian, Germanic and English indigenous styles.

[10] See Tom McNichol, "The Crack Crisis", *Regardies Magazine,* May 1987, pp. 116–20, for a discussion of this situation.



Contemporary view of church. Note flanking buildings.

The careful interpretation of the church exterior suggests a similarly vital interior. The interior is indeed uplifting but veers from the geometry one might expect. Rather than a raftered space containing piers separating nave from aisles, the visitor is greeted at the second floor by a large, tin-ceilinged sanctuary ringed by a horseshoe-shaped balcony. The sanctuary is located over the community and educational halls on the ground floor and resembles at least two other Gothic-influenced churches in Washington constructed roughly at the same time: Mt. Zion Methodist Church at 1334 29th Street, Northwest, (dedicated 1884) and the First Baptist Church of Georgetown at the southeast corner of 27th Street and Dumbarton Avenue, Northwest, (cornerstone laid 1882).

In itself, the ceiling along with its neo-Baroque cove is quite impressive. Regretably, it was installed at a level lower than the top of the rose window at the street, forcing the architect to include a pent vault just large enough to contain the window arch.

Although the sanctuary contains no piers or appreciable columns to echo the exterior towers, it does contain the balcony, a major feature in its own right which wraps the space on three sides. The most important asset of the church, however, are the windows. As a group, they are a handsome ensemble, containing some beautifully painted glass depicting symbols from the Bible. Unfortunately, since the church faces north, the stained glass windows overlooking the street are rarely illuminated to proper effect. For a variety of reasons, this problem seems to affect the stained glass elsewhere as well. It seems that the windows are often interrupted by interior railings and walls while, through no fault of the church, the construction of two high-rise office buildings on the east and west have permanently blocked the sunlight that originally flooded the sanctuary along its length.

Apparently, dissension over the sanctuary arose over the years. Disagreement between new and old parishioners and trustees is best illustrated in a letter of 1906 from John A. Simms to the



View of sanctuary as seen from the chancel. Note break in ceiling for rose window.

District of Columbia building inspector.[11] Simms asked the inspector's office to intervene in a dispute concerning the organ which the newer trustees wished to move to the chancel from the choir loft, then centered on the north balcony over the entrance. Simms lost the fight, the organ was indeed moved. As a result, the north balcony now has a Baroque swell for no apparent reason and presently contains a raised floor. The choir, it seems, was moved along with the organ. The exact circumstances are uncertain since a permit does not seem to exist. However, it is fairly simple to deduce what actually happened.

To begin with, the original altercation started over the installation at the chancel of temporary bleachers to house a large choral performance. As built, the chancel contained only the altar and pulpit which projected into the sanctuary for approximately five feet. In 1906, however, the trustees applied for and received a permit to erect temporary bleachers which were to extend over the altar, pulpit, communion rail and first two rows of pews. At the same time, it obviously occurred to some of the trustees that more drastic and permanent changes could be implemented. This is the move that prompted John Simms to write his letter. In point of fact, the building inspector reviewed the problem and apparently decided in favor of the trustees. In doing so he may also have waived further permit require-

[11] John A. Simms (1830–1918) was one of the pillars of the church. He received his schooling from John F. Cook, previously mentioned in the History section of this chapter. Simms joined Israel Bethel Church as a child, then transferred to Union Bethel in 1841. He married Martha Ann Shorter, daughter of AME Bishop James A. Shorter, and was the father of nine children. Simms was the first to introduce the organ to Union Bethel and was always active in the musical and cultural activities of the church, including the Union Bethel Literary Society; he was also one of the leaders of the Union Relief Society during the Civil War. Simms was chairman of the building committee for Metropolitan, and along with several other members, mortgaged his house to save the church. He worked for the Bureau of Ordnance and Construction in the Navy Department in the 1850s, was a commissioner of the Washington Asylum in the 1870s, and received an appointment as White House steward from President Hayes (1877-79). He joined the Army in 1880 and was assigned to the Ordnance Office and then to the Judge Advocate's Office. (From the Simms family papers, Howard University.)



Expanded chancel dias with centered organ, photo taken between 1906 and 1923. Note elaborate stencil work and neoclassical ceiling design.

[illegible] Department of Manuscripts and Archives, Howard University.



View of chancel with organ amplifier screens added to flanking balconies

ments. In consequence, rather than a temporary facility, the chancel dias was extended well into the sanctuary and increased in height to accommodate an additional level. The net effect gave the chancel the appearance of sinking beneath the new furniture and higher screens.

The organ pipes were eventually moved from the chancel to the lofts flanking the chancel. Later changes, however, stripped them of any function. At present the lofts are used as screens for sound amplifiers. Nonetheless, in principle the original intent of the trustees was probably sound.

Site

Orientation: the church facility located on the south side of M Street faces north on a rectangular lot measuring 94′–3″ by 132′–0″ deep according to the Hopkins Map of 1892. The structure has access to a 28′–0″ wide alley on the south.

Enclosures: a cast iron fence with finial motif separates the public sidewalk from the lawn fronting the church.

Paving: from the street, individual concrete walks interrupt the cast iron fence for access to the three entrances.

Landscaping: grass with sidewalk trees at curb.

Exterior

Dimensions: the church is essentially a two-story rectangular structure measuring approximately 80′–0″ by 120′–0″ deep. The gable-ended facade is divided into five bays by six buttresses which define the assymetrical corner towers and the three entrances. The gable rises over the central bays to a height greater than the adjacent towers.

Foundations: concrete with reinforced brick retaining walls.

Structure: brick bearing walls, wood horizontal framing members and roof trusses, and iron column floor supports. Steel bracing beams and tie-rods have been more recently introduced.

Walls: common bond red brick with granite trim which includes the building base, roof and tower coping and string courses. The buttresses are divided by the string courses into consecutively more narrow sections, ultimately ending with granite pinnacles capped by cast iron finials. The gable peak is centered by a granite oriel lantern.

Entrances: each of the three entrances has granite steps and cheek walls. The projecting central porch is buttressed and has a granite base, brick walls and corbeled cornice for a slate roof. The lateral buttresses support dwarf columns for extended lintels which help support the porch



Detail, east tower



Detail, main entrance.

gable. Additional full-length columns flank the entrance doors and support the granite lancet arch over the double door. The arch interrupts the gable and contains stained glass. The smaller flanking entrances project only as far as the granite coping of their gables which are in turn supported by brick and granite piers.

Windows: a variety of lancet-arched openings for stained, painted and frosted glass (more recently concealed behind protective plastic shields). Nearly all street front windows have hood mouldings.

Towers: the east tower buttresses flank a trefoil frieze and are truncated by a cavetto cornice and brick penthouse. Frieze, cornice and penthouse are interrupted by a Gothic pinnacle supported by a pendant base. The west tower buttress pinnacles flank a brick corbel table which supports a granite quatrefoil parapet frieze.

Roof: surfaced in slate.

Interior

Sanctuary: (second floor)

Flooring: pine with purple carpeting in aisles. Predominantly oak pews seat approximately 2500.

Baseboard: 9″ high, painted wood; fascia with bolection and bead.

Walls: plaster. Lancet-arched chancel framed by bundled torus mouldings outlined in palmette and anthemion stencilwork on a gold ground.

Cornice: fascia and bolection with palmette and anthemion stencilwork on a gold ground.



Detail of chancel dias

Ceiling: tin; cornice supports tin-surfaced cove for ceiling stamped in quatrefoil pattern and interrupted by six square panels which emphasize hanging lights.

Balcony: predominantly oak; supported on bundled colonnette cast iron columns, 8′–1″ high, which lack either base or capital. Blind railing decorated with miniature lancet-arched Gothic arcade frieze protects four rows of seating for approximately 500. Swell of balcony at north entrance end may have been originally intended as emphasis for the organ. Additional blind railing presently protects built-up floor.

Chancel dias: breaks forward into sanctuary in several tiers containing pulpit, lectern and organ console. Flooring carpeted as in aisles. Curved railing and bench for communion supported by screen of lancet arches. Base and superstructure of dias along with pulpit constructed in variety of styles, finishes and woods.

Organ lofts: flanking chancel. Original mechanical work replaced by amplifiers. Lancet-arched oak screens in two tiers conceal the spaces. Organ pipes are non-functioning.

Doorways: painted to resemble oak. Raised panel doors in reeded architraves.

Windows: stained, painted and frosted glass, each containing finely painted Biblical symbols and dedicated to the various church Conferences.

Lighting: brass, neoclassical hanging lamps comprising an opaque glass bowl decorated with brass swags. (Not contemporary to church.) Bronze, Victorian hanging lamp over dias may be original.



Ground floor entrance vestibule.

Sanctuary.





Detail of pent over rose window. Note stencilling and delicate tin work at cove and ceiling (part of the renovation of 1923).

Biographies

Architects

SAMUEL T. G. MORSELL (1823–1909) was a local architect about whom little is known. According to his obituary, he designed a number of significant structures in the city, although only two, both churches, are known to this writer: Metropolitan AME Church and Metropolitan Methodist Church, which formerly stood on the southwest corner of C Street and John Marshall Place, N.W., now the site of the Canadian embassy. Begun in 1854 and not finished until 1872 (because of the Civil War), Metropolitan Methodist boasted a spectacular tower and steeple that rose 240 feet above the sidewalk. For many years a Washington landmark, it was condemned by the city government for the expansion of the Municipal Center and demolished in 1936.[12]

The only documentation of Morsell's career found thus far is contained in his obituary in the *Evening Star,* 9 October 1909, quoted here in part:

> Mr. Morsell was born in Bladensburg, Prince George's County, Maryland, May 3, 1823, and came to this city in 1844. He associated himself with George T. Dearing and under the firm name of Morsell & Dearing engaged in architecture and general construction work. The firm designed and built several churches and well known buildings in different parts of the city. The partnership lasted for thirty years, after which Mr. Morsell continued the business alone and earned an enviable reputation for high-class architectural and construction work, eventually retiring owing to ill health in 1904.
>
> While Mr. Morsell was actively engaged in his chosen line of work he was appointed a member of the board of revision, equalization and appeals of the District, formed for the purpose of equalizing building assessments. The appointment was made November 22, 1892, and with successive appointments he continued in the service of the District until he resigned June 30, 1904. Mr. Morsell was also measurer for the District in the construction and measurements of buildings. In this capacity his decisions were seldom appealed, either by the District or citizens. For many years Mr. Morsell was intimately associated with the last District governor, Alexander Shepherd.
>
> The deceased was married to Miss Susan Bradley of Alexandria about 1850. Mrs. Morsell died about seven years ago. Mr. Morsell is survived by Mrs. W. V. Tudor [his daughter, Minnesota] wife of Rev. W. V. Tudor, and Herndon Morsell, a well known vocalist of this city.
>
> In his younger days Mr. Morsell was a well known vocalist and for a dozen years or more was leader of the choirs of the Wesley M.E. Chapel and the Mount Vernon M.E. Church. He was also on several occasions a member of the old city council in the time of suffrage in the District.

[12] See James M. Goode, *Capital Losses* (Washington: The Smithsonian Institution Press, 1979), pp. 203–04.

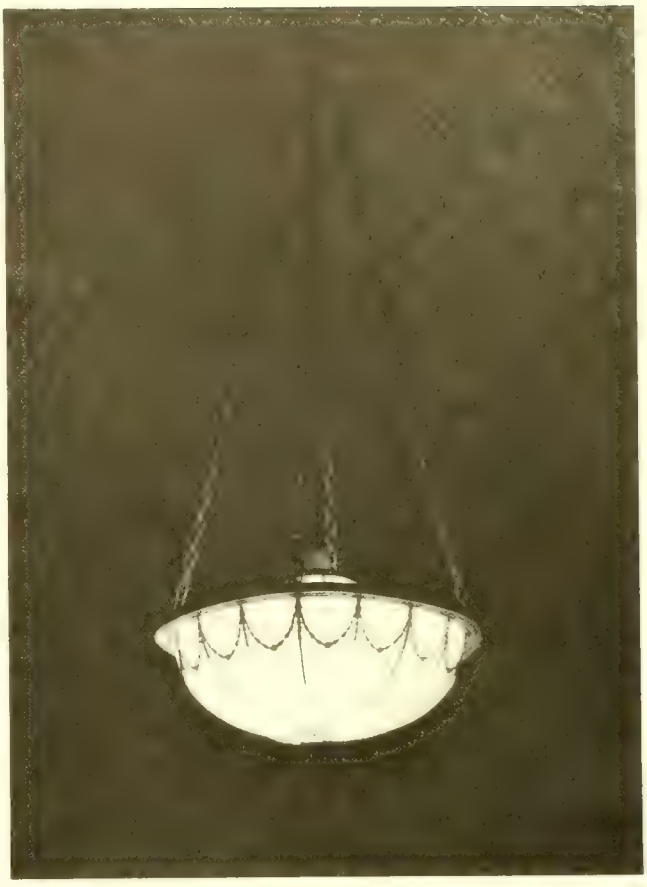


Metropolitan Methodist Church (demolished 1936), present site of north portion of new Canadian chancery building.
Martin Luther King Library, Washingtoniana Division

John A. Lankford, who was responsible for renovation and repairs to Metropolitan AME Church in the 1920s, was a local black architect who was first listed in the city directory in 1904, with his occupation given as builder. In 1905 the listing was for King, Lankford & Neill, and in 1906 Lankford was listed alone as architect and builder. He apparently left the city from 1911 to 1918, when there were no listings, but from 1919 to 1943 his name appeared regularly as an architect. During the Depression, in 1935, he was employed as an architect with the Public Works Administration. Lankford was the president of the National Home Modernizing Company at 1115 U Street, N.W., from 1936 to 1938, and manager of the Lincoln Realty Company from 1939 to 1943, the last year his name appeared in the directory. As no documents have been found in the office of the Register of Wills, it is assumed that Lankford retired and moved from Washington sometime in the 1940s.

Information on Lankford's work comes from a "recommendation" by J. Silas Harris, president of the Negro National Educational Conference in Kansas City, Missouri, in 1923. It is printed at the end of a booklet entitled *Metropolitan AME Church, Rededication Services, February 12–17, 1923,* and says in part:

> On the opposite page is a likeness of Prof. John A. Lankford, the pioneer and most noted architect and mechanical engineer of our group. He designed and supervised the construction of Bethel Metropolitan AME Church . . . in Columbia, S.C., also the Chappelle Administration and Auditorium Building of Allen University of the same city, the . . . Peoples Federation Bank of Charleston, S.C., Potosi Presbyterian Church, Potosi, Mo., the K. of P. Temple, Washington, D. C., Leonard Avenue Baptist Church, St. Louis, Mo., Washington Baptist Seminary, and dozens of other buildings of more of more less importance.
>
> He has designed buildings and supervised their construction of about every kind and class in nearly every section of the country. He has won the most of his work in strict competition with other races and groups. The Baptists of Washington City where his national headquarters is located, unanimously selected him a short time ago from dozens of architects and engineers, there to lay out and supervise the building of the new Baptist seminary, which will have over three hundred thousand dollars worth of building work done in the near future. Prof. Lankford has specialized in the Christian Art.
>
> I have known Prof. Lankford and his family for many years, he comes from an excellent family of the State of Missouri, he is a high class gentleman with much training and wonderful scientific knowledge, he has common sense and is congenial, he loves his race and spends his time and money for the development of our people, he is a registered architect and mechanical engineer, with national reputation, a trustee and working member of Metropolitan AME Church, Washington, D. C. He has been honored with many degrees from several of our leading colleges and universities, he is a member of the bar, a high degree Mason and a member of many Race organizations.
>
> He has just been retained by the Pastor and Trustees of Big Bethel AME Church in Atlanta, Ga., to re-design a new structure which was destroyed by fire a short time ago. He is the first one of our group to design and supervise the erection of a large office and society structure, owned and managed by our group.



One of six neoclassical ceiling lamps installed by architect John Lankford.

Pastors

Biographies of pastors who have served in the present building follow.[13]

Theophilus G. Steward, pastor from 1886 to 1887, was a professor at Wilberforce University in Ohio, a historian, writer and popularizer of

[13] The source for most of the pastors' biographies was Richard R. Wright, Jr., ed., *The Centennial Encyclopedia of the African Methodist Episcopal Church* (Philadelphia: The AME Church, 1916). Other sources are listed following the pastor's biography.

Black history, a minister, and a chaplain in the army with the rank of captain. His wife, *S. Maria Steward,* was a physician. She was a graduate of the New York Medical College and Hospital for Women, where she was valedictorian of her class; she did her graduate work at the Long Island College Hospital and was the only woman in her class. Dr. Steward was a member of the New York Medical Society and maintained two offices in New York City; she was also at one time a resident physician at Wilberforce University. In addition to her medical practice, she was the organist at Bridge Street AME Church in New York for twenty-eight years.

Sources: T. G. Steward: *Journal of Negro History,* 9:240, 353–54; S. Maria Steward: *Encyclopedia AME Church*

John G. Mitchell, pastor from 1888 to 1889, was a graduate of Oberlin College (1858) and a professor of Greek and mathematics at Wilberforce University.

Source: Benjamin T. Tanner, *Apology for African Methodism* (Baltimore: 1867), pp. 293–97.

John W. Beckett, pastor from 1890 to 1893, was born in Georgetown, D. C. He was a graduate of Wilberforce University, held several appointments in the AME church, becoming a deacon and an elder, and served in a number of churches in Baltimore and Philadelphia, as well as others in the area. He was also known as a singer and was a familiar figure at Christian Endeavour conventions.

John T. Jenner, pastor from 1893 to 1896, was born a slave in Upper Marlboro, Maryland, in 1835; in 1859 he went to New Bedford, Massachusetts, in search of freedom and education. He joined the AME church and was licensed as a pastor in 1862. Jenifer then left for California, where he built a church in Placerville and taught in the city's only school for black children. From California he was transferred to the Ohio Conference and at this time attended Wilberforce University; he was later granted a Doctor of Divinity degree. Jenifer's next assignment was to Arkansas, then to Boston, Chicago and Providence, before coming to Metropolitan. He was particularly noted for his ability to take over a debt-ridden church and put its finances in order. Jenifer was active in AME Church affairs generally; he became a deacon and an elder, wrote the constitution for the Connectional Preachers' Aid Society, and in 1912 was elected historiographer of the church. He wrote and published the *Centennial Retrospective History of African Methodism.*

John Albert Johnson, pastor from 1896 to 1901, was born and educated in Canada. He joined the British Methodist Episcopal Church in 1874, was licensed to preach, and became a deacon and an elder. He was a delegate to many general conferences, became a bishop in 1908 in Norfolk, and was later elected Bishop for South Africa.

Daniel J. Hill, pastor from 1901 to 1903, was born near Hagerstown, Maryland. He was graduated from Lincoln University in Pennsylvania in 1886 and received a theological degree in 1889. In 1890 he became pastor at Ebenezer AME Church in Georgetown, D. C., then served in Annapolis, Baltimore and Hagerstown before coming to Metropolitan. He later served the Baltimore District as presiding elder.

Oscar J. W. Scott, pastor from 1903 to 1907, received his B.A. and M.A. degrees from Ohio Wesleyan University, and theological degrees from Drew University and the University of Denver. After several other assignments he came to Metropolitan, and while there was appointed a chaplain in the U. S. Army (1907). Scott traveled extensively in the Far East and wrote a history of one of the old Moro tribes of the island of Mindanao. He was in great demand as a speaker and was very popular wherever he served.

John H. Welch, pastor from 1907 to 1909. No information has been found on Reverend Welch.

Isaac N. Ross, pastor from 1909 to 1914, was born in Tennessee. Four out of five sons in his family became AME pastors. He joined the Ohio Conference in 1880 and was pastor at a number of Ohio and Pennsylvania churches. He served in Atlanta before coming to Metropolitan. He was elected to the bishopric in 1916.

C. Harold Stepteau, pastor from 1914 to 1917, was born in Lynchburg, Virginia; graduated from Wilberforce University in 1892. He traveled and preached extensively in the North, West, and South, and was presiding elder of the Potomac District. Reverend Stepteau was also a teacher; he was president of Ward Academy at Natchez and principal of a high school in New Orleans.

Carlton M. Tanner, pastor from 1917 to 1922. No information has been found on Reverend Tanner, except a mention that in two years he was able to reduce the debt of Metropolitan Church to an extent thought impossible. A great

celebration was held on 27 January 1919, during which the major event was the burning of a $14,000 mortgage.

Source: John Wesley Cromwell, "The First Negro Churches in the District of Columbia", *Journal of Negro History,* vol. 7, no. 1 (January 1922), p. 75n.

C. E. Stewart, pastor from 1922 to 1927. No information has been found on Reverend Stewart. He was pastor at the time a major renovation of the church was undertaken.

William H. Thomas, pastor from 1927 to 1936, was a native of upper New York state. He was the son of a well-known AME minister. He was educated in the public schools of Buffalo and Albany and received his theological degree from Lincoln University. He was pastor of AME churches in Denver, Kansas City, Providence, and Baltimore before coming to Washington. He was completing work for a Ph. D. degree from Boston University at the time of his death in 1936.

Source: *Washington Tribune,* 21 July 1936.

J. Campbell Beckett, pastor from 1936 to 1949, was born in Hagerstown, Maryland, the son of the Reverend John W. Beckett, who had also been a pastor at Metropolitan. He was the grandson of the Reverend J. D. H. Campbell, a former bishop of the AME church. Reverend Beckett was educated in the public schools of Philadelphia, at the University of Pennsylvania, and at the Episcopal Seminary in Philadelphia, where he was a presiding elder.

Source: *Washington Afro-American,* 22 November 1947.

J. E. Reese, pastor from 1949 to 1951. Little information has been found on Reverend Reese. His tenure was short, but a history on file at Metropolitan notes that he was a successful fund raiser, bringing in $13,000 to be used for renovation of the church.

Source: Charles H. Wesley and Minnie N. Fuller, *One Hundred and Twenty-Five Years of African Methodism at Metropolitan, 1838–1963;* no publication data, 3 pages.

G. Dewey Robinson, pastor from 1952 to 1968, was a native of Sumter County, South Carolina. He graduated from Allen University in Columbia, South Carolina in 1935, and from the Howard University School of Religion in 1941. While he was at Howard, Dr. Robinson was pastor of Ward Memorial AME Church in northeast Washington. He was also pastor at AME churches in North Carolina, South Carolina, and Maryland before coming to Metropolitan. In 1968 he was elected bishop of the Fifteenth Episcopal District of the AME Church. Dr. Robinson died in 1972.

Sources: W. A. Low and Virgil A. Clift, eds., *Encyclopedia of Black America* (New York: McGraw-Hill Book Company, 1981), p. 733; *WP,* 16 May 1968.

Frank Madison Reid, pastor from 1968 to 1972, was born in Danville, Kentucky. His father, Frank M. Reid, was an AME bishop. Reverend Reid received his B.A. and M.A. degrees from Wilberforce University and a divinity degree from Garrett Theological Seminary in Evanston, Illinois. He did graduate work at the University of Chicago and Union Theological Seminary and received a Doctor of Divinity degree from Howard University. He served in AME churches in Chicago, St. Louis, and Baltimore before coming to Washington. He became a bishop at the unprecedented age of forty-two.

Sources: *ES,* 30 May 1968; *Washington Afro-American,* 26 April 1968.

Robert L. Pruitt, pastor from 1972 to 1984, was born in Greenville, South Carolina. He received his B.A. degree from Wilberforce University, and other degrees from Payne Seminary and Paine Theological Seminary. He did additional work in clinical psychology at Andover-Newton Seminary.

Pruitt served in churches in Philadelphia, Boston, and New York before coming to Washington. His pastorate at Metropolitan was a long one, and it covered the years when extensive renovation work was undertaken on the building. It was from Metropolitan that he was elected the 103rd bishop of the AME Church, at the General Conference of 1984. He was assigned to the Seventeenth Episcopal District, which covers several countries in central Africa, including Zambia, Zimbabwe, and Malwai. Since his appointment he has supervised the building of several churches and schools. In addition to his work in Africa, Bishop Pruitt continues to be active on the boards of a number of organizations in the United States.

Source: Robert L. Pruitt

Rodger Hall Reed, pastor from 1984 to 1986, received his undergraduate degree from Wilberforce University and his Master of Divinity degree from Howard University; he also studied at several smaller colleges and received a Doctor of Humane Letters degree from Monrovia College, Monrovia, Liberia. He began his pastoral career in California and served in AME churches in Syracuse, New York; Norfolk, Virginia; and Annapolis, Maryland, before coming to Metropolitan.

Reverend Reed has been active in all the communities in which he has served, working on several boards and with other organizations concerned with housing and other economic problems, as well as encouraging participation by blacks in the political process. He has received numerous awards for community service, including the Governor's Citation for Outstanding Service from the state of Maryland in 1978 and 1980, and the Congressional Award for Outstanding Contributions to the Community, State and Nation, from Representative Marjorie Holt, in 1980. He also received the Vernon Johns Preaching Award from Howard University Divinity School in 1984.

Source: files of the Metropolitan AME Church.

William P. Deveaux, pastor since 1986, was born in Fort Huachuca, Arizona. He received his undergraduate degree from Howard University, and subsequently, a degree in theology from Boston University School of Theology, and both a master's and doctor's degree from Vanderbilt University.

Dr. DeVeaux has been pastor at AME churches in Lynn, Massachusetts; Nashville, Tennessee; and Dayton, Ohio; he was an Army chaplain from 1968 to 1973. From 1975 to 1980 he taught at Vanderbilt University and Meharry Medical College, and in 1983 was a visiting lecturer at Princeton Theological Seminary. In addition to his pastoral and teaching duties, Dr. DeVeaux has contributed a number of articles to church publications. He is married to the former Patricia Ann Morris; they have six children.

Source: files of the Metropolitan AME Church.

Appendix

Chain of Title

1846 Deed 30 December, recorded 14 August 1848; Liber WB 144 folio 347
George Bomford to Charles Stewart, Waller Freeman, William Cook, Basil Patterson, Richard Sewell, and Benjamin Branson, trustees of the Union Bethel Church
". . . the following . . . parcels of ground, To Wit, beginning for the same on the south side of M Street north to the distance of 153 feet west from the northeast corner of Square 197, running thence west . . . (48) feet, thence south to the alley . . . (132) feet, then east . . . (48) feet, then north to the Beginning . . . (132) feet, containing in the whole . . . (6336) square feet more or less, being parts of lots 21 and 22 according to the original division of Square . . . (197) on the Plan of the City . . . " For $198

1847 Deed 13 January, George Bomford to Andrew Twine, trustee, Union Bethel Church
This deed has not been found but is mentioned in a quit-claim deed of 1882 (Liber 1025 folio 242) by which Twine renounced any personal claim to the property. If the property deeded was a 10.7 foot section on M Street, it would explain the discrepancy between the 94.3 foot frontage shown on the real estate maps and mentioned in various trusts and the 83.6 foot total transferred by the deeds in this chain of title.

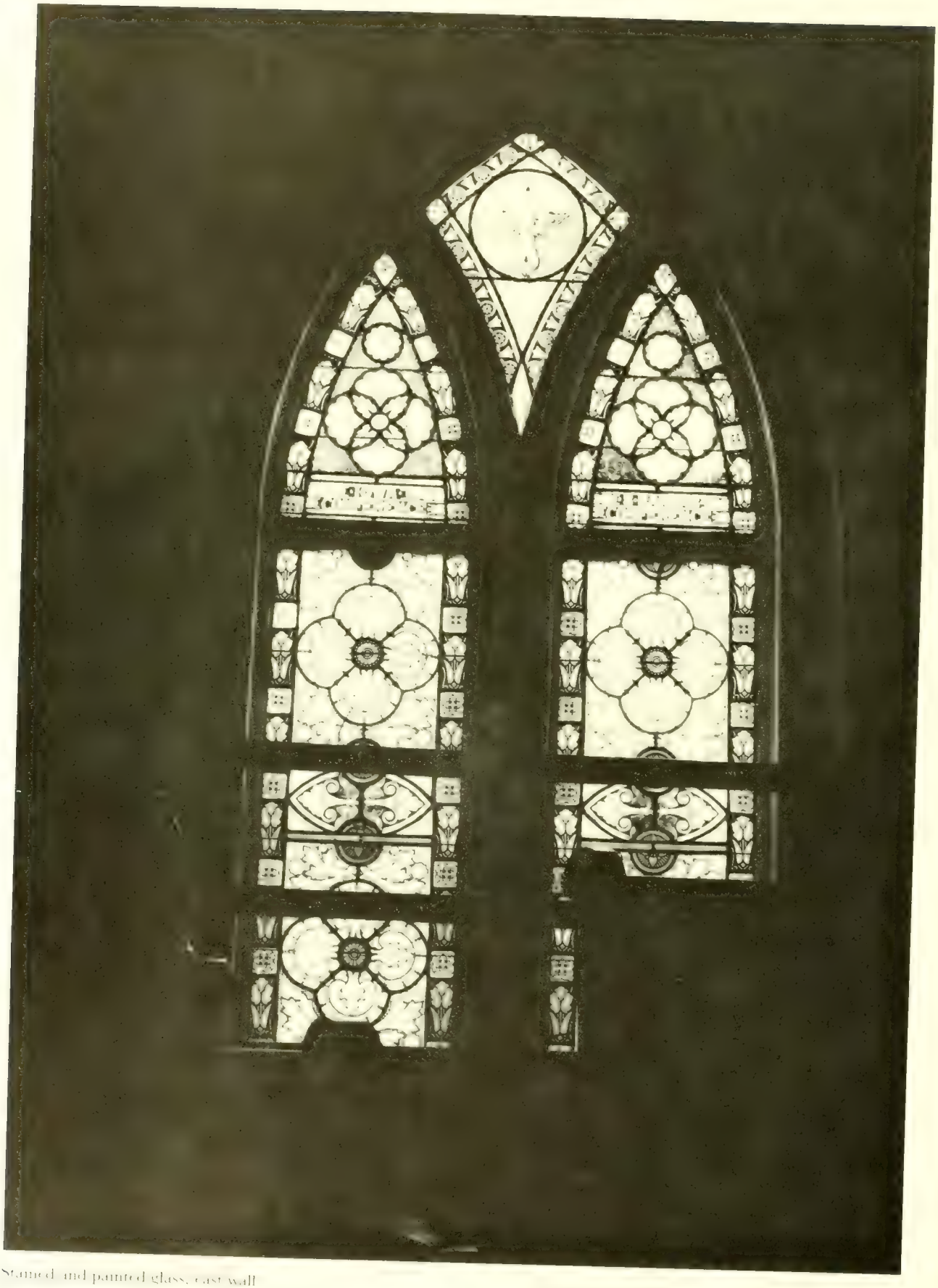
1867 Deed 20 March, recorded 3 February 1868; Liber ECE 24 folio 517
St. Vincent's Orphan Asylum to Joseph Stewart (trustee, Union Bethel Church) " . . . the eastern part of lot . . . (20) in Square . . . (197) . . . beginning for the same at the northeast corner of said lot and running west along the line of north M Street, . . . (17) feet . . . (8) inches, thence south . . . (132) feet to the rear line of said lot and the public alley in said Square, thence east along the said alley . . . (17) feet . . . (8) inches to the southeast corner of said lot and thence north to the said street and place of beginning . . . " For $590.55

1881 Deed 12 April, recorded 27 May; Liber 973 folio 111
St. Vincent's Orphan Asylum to Union Bethel AME Church
" . . . part of lot numbered . . . (20) in Square . . . (197), beginning on north M Street . . . (17) feet . . . (8) inches west from the northeast corner of said lot, running thence west . . . (17) feet . . . (8) inches, thence south . . . (132) feet to an alley in the rear of said lot, thence east along the line of said alley . . . (17) feet . . . (8) inches, and thence north . . . (132) feet to the place of beginning. For $932.80

1965 Agreement 15 October; Liber 12496 folio 211
With the District of Columbia: At the request of owners of lot 77, who dedicated a portion of their land for alley purposes, and agreed to by owners of property abutting the alley (including Metropolitan AME Church), a part of the alley behind the church, running north-south, was closed.



Eye of God, detail of southeast window.



Stained and painted glass, east wall

Selected Building Permits

Owner: Metropolitan AME Church

1881 No. 187, 16 August. Permit to build Architect: Samuel T. G. Morsell; Builder: Dearing & Johnson; estimated cost: $35,000. Two story brick church.

1906 No. 1777, 21 November. Temporary stage for concert

1920 No. 889, 2 July. New slate roof

1921 No. 2786, 4 October. New brick chimney stack

1924 No. 10371, 31 May. Repair truss in roof of building and make minor repairs as necessary to brace trusses. J. A. Lankford, architect.

1953 No. 43790, 1 June. Shore up rotted joists, splice with new joists.

1964 No. B121637, 5 November. Repairs to existing brick wall, repair floor of church office, fire protect boiler room ceiling, new fire doors and minor repairs; $4000.

1967 No. B152783, 8 February. Underpin church. Work done by Schnabel Foundation Company for 1156 Sixteenth Street Associates, with permission of AME Church.

1967 No. B162613, 16 October. Three steel tie rods from exterior to exterior at rear of church in kitchen area; Schnabel Foundation Company.

1979 No. B268502, 20 April. Ductwork and other repair; $6000.

1980 No. B3870212, 11 February. Electrical; air conditioning

1982 No. B294135, 20 December. "Partitions, walls, new electrical, drywall, floors, cosmetic work, all interior." Jenkins Construction. Note: Between 1976 and 1982 eleven permits were issued for plumbing and electrical work.

1983 No. B294593, 2 February. Underpinning, interior only. Jenkins Construction; $24,000

1986 No. B316301, 11 August. "Excavate and install sheetings, shoring, soldier piles, underpinning, tiebacks for new building at 1550 M Street as shown . . . including soil analysis; includes work under and on property of 1518 M Street." Omni Construction; $10,000

1987 No. B319586, 30 January. "Install temporary wood struts between the masonry wall of AME Church and building frame of 1550 M Street, over the walkway. The wood struts would restrain the horizontal displacement of the AME Church masonry wall, should it move contrary to our expectation. This installation is proposed in compliance with the Department of Consumer and Regulatory Affairs' violation notice and request for corrective action dated January 9, 1987. While the proposed work is not considered necessary to make the AME Church safe for maximum occupancy, it provides a safeguard for the AME Church structure and is not harmful to the AME Church or to the 1550 M Street building." Omni Construction; $8000



Stained and painted glass, east wall.

Architectural Drawings or Prints

Plan and section of temporary stage showing depth of altar and pulpit extension into sanctuary: ink on linen. Filed with Permit No. 1777, 21 November 1906.

Lower level and first floor plans; loose print in building permit file, dated 28 December 1982; Turner Associates, Architects and Planners.

Photographs or Sketches

Howard University, Moorland-Spingarn Research Center, Prints and Photographs Division. Three photographs of a late nineteenth century line drawing (ink on paper?) showing front and east facades. Also, two post card views, one exterior and one interior.

LC, Prints and Photographs Division. Photograph of front facade, appears to be late nineteenth century; LC 262–51949. A print is in the MLKW photo file. Also, two photographs in the HABS collection; one exterior, one interior; not dated but recent.

1218 Sixteenth Street, N.W.

This attached house is on the west side of Sixteenth Street between L and M streets, in Square 182 on subdivision lot 56.

Previous Structures on the Site

None known.

History

Alonzo O. Bliss, a well-known Washington realtor and founder of the Bliss Medical Company, was the builder of this elegant town house. He bought the land, along with many other pieces of property, in 1904, and about two years later commissioned German born architect Albert Goenner to design the house. The permit was issued in March 1907; John McGregor was the builder, and the cost was estimated at $25,000.

This was not the first time Bliss had worked with Goenner. When the permit for 1218 was issued, work was proceeding on a similar but larger and more lavish house about two blocks away, at 1013 Sixteenth Street. Previously Goenner had designed for Bliss the Driscoll Hotel at First and B streets, N.W., several apartment houses, and the Bliss Building at 35 B Street, N.W.

Both the Sixteenth Street houses appear to have been speculative ventures, although Bliss's initials appear prominently below the cartouche in the great broken pediment over the fourth story window of the house at 1218. He was listed in the city directory at that address for just one year—1909; similarily, his son Arthur occupied the house at 1013 Sixteenth Street in 1911 only. Arthur then purchased 1218 from the elder Bliss and made it his residence until 1915. From that time on the Blisses did not live at either address and both houses soon passed out of the family ownership.

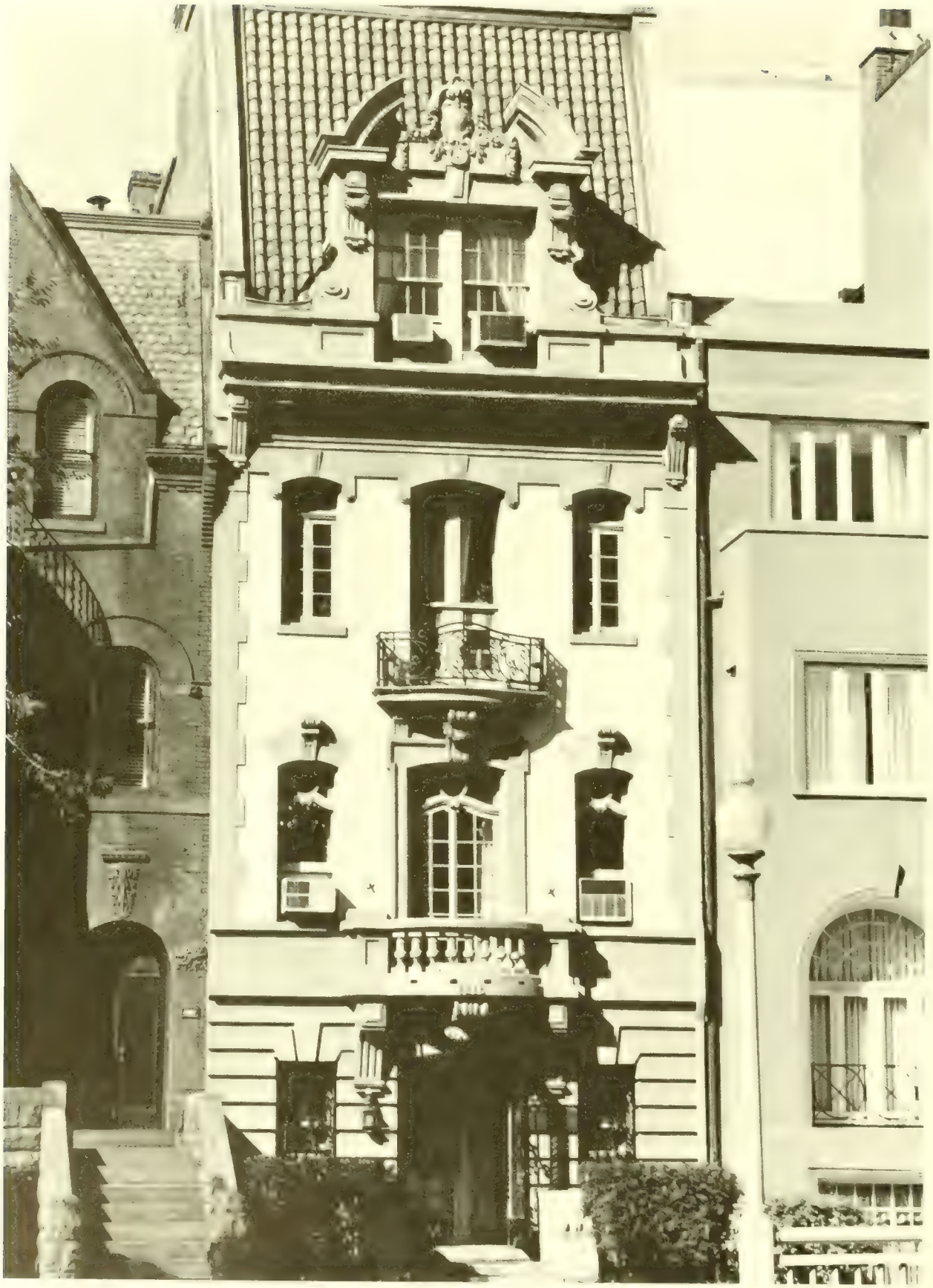
The house at 1218 has had a number of owners and occupants. Arthur Bliss leased it in 1916–17 to Frederico M. Quintana, counselor to the Embassy of Argentina, and it was sold late in 1917 to Judah H. Sears of New York City. Sears, a member of the Sears family of Boston, was engaged in various shipping interests in New York and Washington. He leased his Washington house frequently: in 1919 to Colonel James A. Blair, an officer in several corporations and at the time the Army member of the American Aviation Mission; in 1920 to Giuseppe Brambrilla, counselor to the embassy of Italy; and in 1921–22 to Boris Bakmeteff, former ambassador from the Kerensky government of Russia. (See *SSA*, vol. 1, 1125 Sixteenth Street.) Sears and his wife Catherine were listed at the address in 1923, but after Mrs. Sears's death in that year, he sold the house. It went to the United States Trust Company of New York for the use of the niece of Catherine Sears, Mary McLeod Cameron Mayer. Ernest Greene, of New York and Washington, was listed at 1218 Sixteenth Street in 1924, but this appears to have been a brief occupancy. Mr. Greene, a director of Washington's National Savings and Trust, was also active in the sugar business in New York and Hawaii.

The new owners, Mary Mayer and her husband, Juan, lived in the house from 1924 to 1931, while he was employed with a Washington brokerage firm. As a result of the Depression, Mayer lost his job and the family returned to New York. The Mayers' son, Juan Cameron (he has taken his mother's name) was born in the Sixteenth Street house and is now a Washington resident. He is a journalist, formerly Washington bureau chief of *Fortune* magazine, and also a past president of The Citizens Association of Georgetown.

After being vacant from 1932 to 1933, 1218 Sixteenth Street was leased to George W. Chase (1934–37) before it was sold in 1937 to ophthalmologist John R. Lloyd. Dr. Lloyd used it for medical offices, and it has never reverted to residential use. After Dr. Lloyd's death in 1957 the house was sold to the Nathan family and used as offices for the economic consulting firm of Robert R. Nathan Associates. In 1971 it was purchased by the law firm of Kirkwood, Kaplan, Russin & Vecchi (later Kaplan, Russin & Vecchi), who occupied it until November 1986. At this writing (1987) the building is vacant.

The other Bliss-Goenner house, 1013 Sixteenth Street, also housed diplomats in its early years. It was considerably larger and became home to

Albert Goenner's elliptical stair.

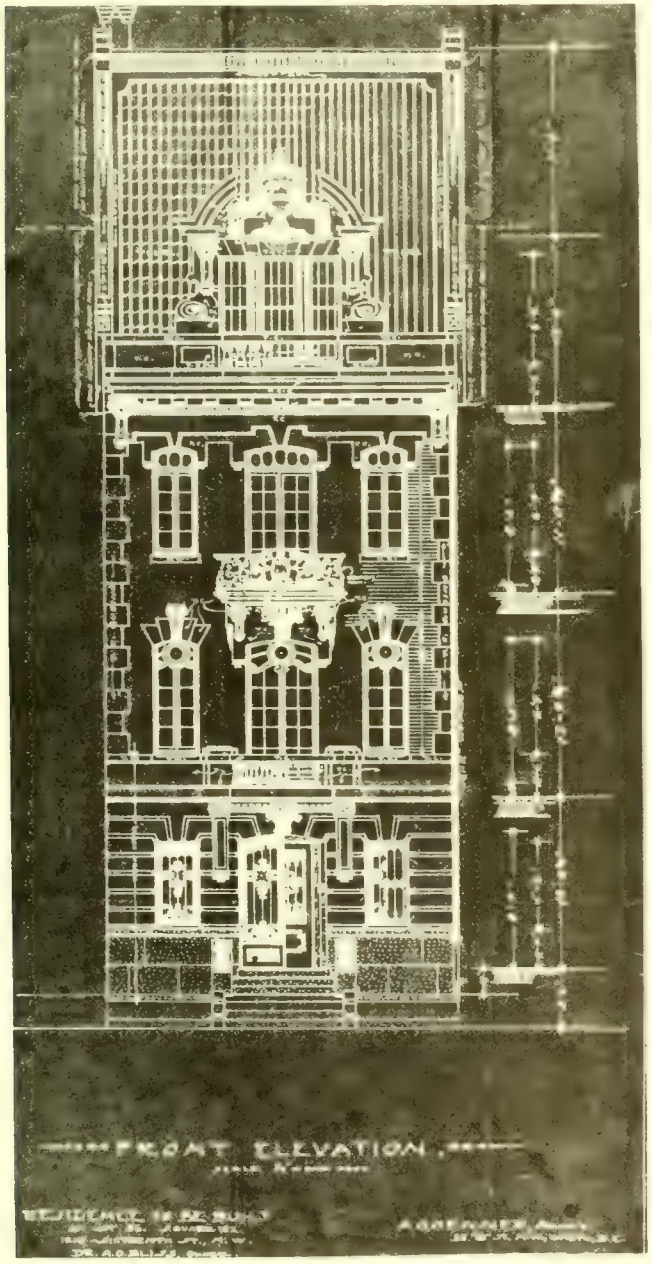


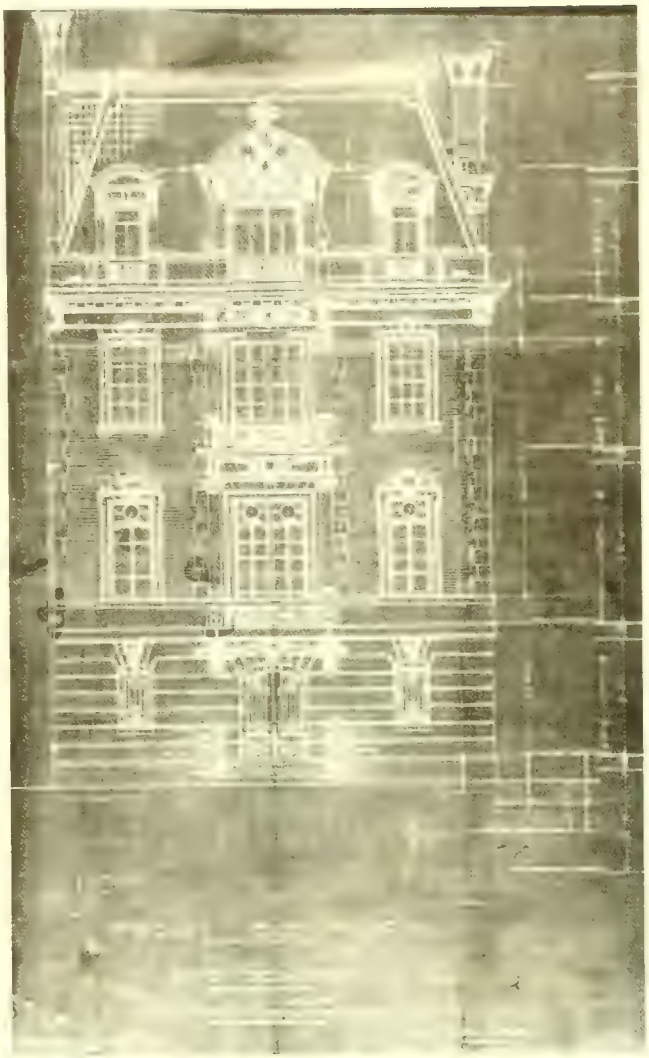
Entrance elevation, 1974.

the embassy of Brazil (1912–14) and the embassy of Chile (1915–17). Two senators owned and occupied it later: Joseph Freylinghuysen of New Jersey (1918–23) and James Couzens of Michigan (1924–29). It stood vacant for the greater part of the 1930s and then was occupied briefly by the American Trucking Association (1939–41) before being sold by Senator Couzens and then demolished for the Statler Hotel, now the Capital Hilton.

Research has uncovered very little visual evidence of the house. There is a blueprint of the Sixteenth Street elevation filed with the original building permit (No. 2738, 17 April 1906) and one exterior photograph showing both the Sixteenth Street and south elevations. Actually, this photograph shows 1013 Sixteenth Street in the background, the major portion being devoted to a view of the house on the corner of Sixteenth and K Streets (the Chandler-Hale resident at 1001 Sixteenth Street). Because of the lack of visual documentation, the house at 1013 is treated only briefly here.

Elevation drawing for 1218 16th Street, filed with permit dated 29 May 1907.
National Archives





Elevation drawing for 1013 16th Street, filed with permit dated 17 April 1906.
National Archives

Architecture

Alonzo Bliss made a fortune in patent medicines and directed a considerable portion of his profits toward the purchase of real estate in Washington. While his real estate ventures included the construction of apartment and office

buildings, Bliss built substantial private residences as well. Among this last group are two houses designed for him by the German born and trained architect, Albert Goenner. The two properties, 1013 and 1218 Sixteenth Street, share more in common than architect and client, however. Both houses are of the same style.

Along with its neighbors (see 1001 Sixteenth Street), number 1013 was destroyed in 1941 for the present Capital Hilton Hotel. Nevertheless, sufficient evidence does exist to show that the house was of particular architectural importance. The construction cost alone was more than three times that of 1218 Sixteenth Street, the subject of this chapter. Aside from the expense, the result was as significant in some ways as the Pullman mansion at 1125 Sixteenth Street (the present Soviet Embassy, see *SSA* 1). Under the circumstances, the loss to the city is all the more profound.

At number 1218, the house exterior is best described as Neo-Baroque, derived in part from Louis XIV (note the dormer and iron balcony as designed) and Louis XV (overall composition). The roof line, however, does not in the least reflect the seventeenth or eighteenth centuries. Here the somewhat excessive dormer level is more akin to the style of Louis Napoleon and the Second Empire. In addition to the roof, the peculiarly narrow side windows flanking the central bays of the lower floors seem Germanic.

As built, the house was slightly modified from the drawings; the marvelous Louis XIV balcony and attendant supports were simplified. Altogether, the structure is a strangely narrowed version of its more extravagant sister residence down the street. The only element that remains in the same scale is the dormer, a rather ponderous affair that slightly overbalances the lower elements of the structure. This excess at the top has its antecedents in the early Renaissance architecture of northern Europe. The effect can be both charming as well as disturbing. Of course, the dormer would have been less obtrusive had the window opening not been changed or the concealing balustrade removed for the installation of air conditioners. Whereas the tripartite window helped to soften the impact of the dormer, the existing paired windows are themselves overscaled and only exacerbate the problem.

It should be pointed out that changes were inflicted on the building during at least one period of conversion to office space. Delicate French doors and casement windows were in some cases replaced or brutalized, disturbing a rather careful balance of elements.

The interior of 1218 has been very thoroughly partitioned. With the exception of the entrance hall and stair, none of the larger spaces remains intact. Throughout the house, remnants of the decorative motifs remain, certainly enough to indicate that the architect provided a consistant palette. However, the stair was the obvious highlight, then as now. The cumulative effect of the materials, the tight spiral and the indirect natural lighting at the stair niches (now for the most part closed off) has produced an oddly European flavor. There is no denying the drama of the staircase or the rather special charm of the house itself.

Site

Orientation: the attached residence faces east on a mid-block lot measuring 20′-3″ wide by 97′-5″ deep exclusive of the 40′-0″ public space on Sixteenth Street.

Enclosures: none.

Paving: concrete walk to stoop connected to sidewalk by two risers flanked by exposed aggregate cheek walls. Exposed areas at rear of property surfaced in asphalt and/or concrete.

Outbuildings: none.

Landscaping: grass with clipped yew flanking entrance.

Exterior

Dimensions: according to the recorded measurements, the main section of this three-and-one-half story building is 20′-0½″ wide by 43′-8″ deep by 57′-6″ in height from sidewalk to roof ridge, or 37′-2″ to parapet base. The rear ell measures 17′-0″ wide by 45′-7″ deep by 54′-0″ in height to parapet top.

Foundations: concrete footings and slab with brick retaining walls in basement.

Structure: masonry; 1′-6″ at ground floor, 1′-1″ at remaining floors.

Areaway: concrete; rear ell entrance to basement with pipe railing.

Walls: brick, side and rear elevations. Front elevation: granite base supports ground floor terra-cotta rustication which forms voussoirs over entrance and side windows and ends with terra-cotta dado and rail of first floor. Remaining walls are brick to the entablature; walls framed by terra-cotta quoining.

Entablature: terra-cotta; plain architrave and frieze with dentil and bracket eaves terminated by fluted



Street entrance.

consoles and supporting cyma cornice with concealed copper gutter.

Stoop: granite; three risers to entrance vestibule flanked by cheek walls each capped by acanthus consoles.

Entrance: 8′–0″ high; glass and iron double doors protected by cast and wrought iron grilles.

Windows: ground floor; double-hung, lead cames, decorative wrought iron grille work. First floor; French doors flanked by casement (formerly) windows, each with curvilinear transom light. Terra-cotta, crossette architrave of French doors interrupted by console keystone with swag. Side windows capped by terra-cotta voussoir lintel with scrolled keystone. Second floor; French doors (formerly) flanked by casement windows with transom lights. Terra-cotta forms continuous band for window lintels, punctuated by label stops and faceted keystones.

Parapet: terra-cotta; extends height of wall at street to accommodate third floor dormer.

Dormer: designed as a triple window; panelled projections of parapet support terra-cotta-faced superstructure of dormer and consists of console buttresses below brackets with swags which support a segmented broken pediment intersected by a swag-draped cartouche.

Roof: tile; shed roof at street framed by copper-capped cheek walls and roof ridge. Remaining roof sections are built up material and nominally flat.

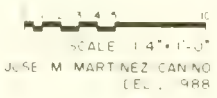
Chimneys: brick.

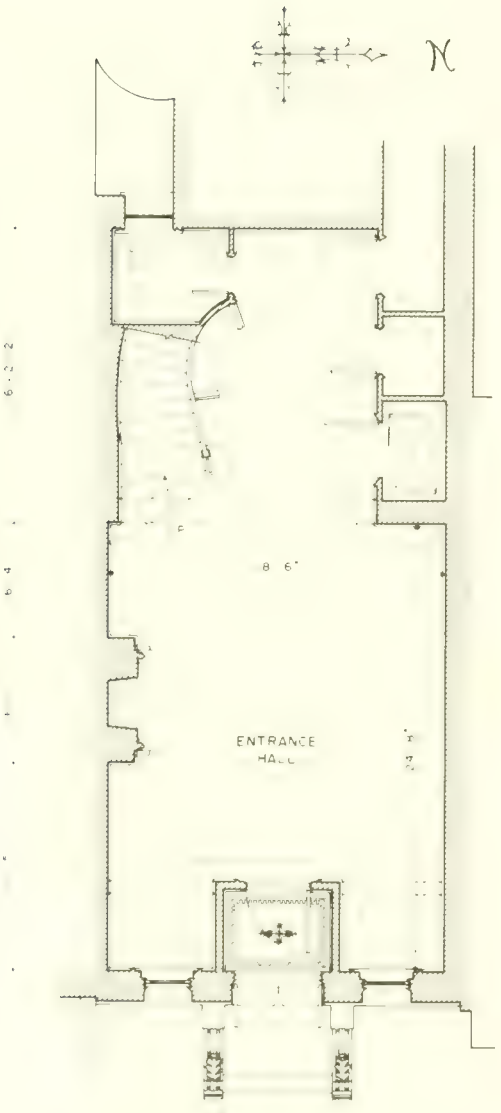


Dormer level with its large broken pediment.

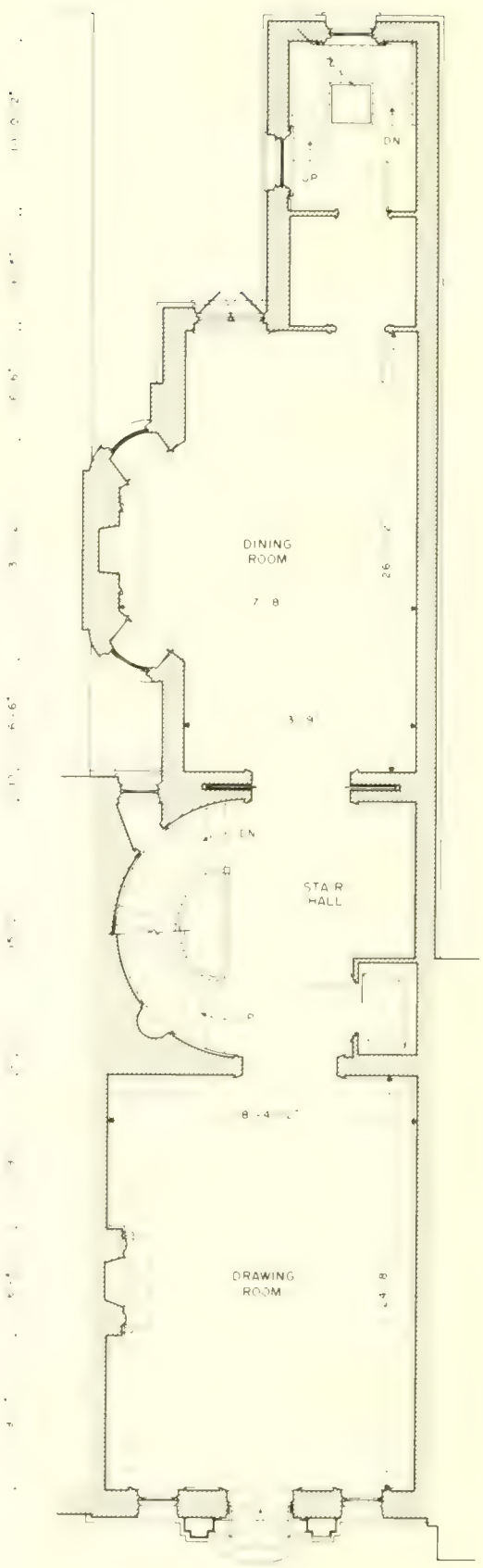
1218 SIXTEENTH STREET, N.W.

ALBERT GOENNER, ARCHITECT, 1907





FIRST FLOOR PLAN



SECOND FLOOR PLAN

Interior

Entrance Hall: all woodwork, including cornice, originally finished with a light, natural stain having gesso ornament colored to match.
Width: 18′-6″
Depth: 40′-10″
Height: 8′-9″
Flooring: oak; herringbone parquetry.
Baseboard: 10″ high; bead and scotia cap.
Dado: wood; raised panels in ovolo moulding.
Chair rail: 2′-6″ high; ovolo and fascia.
Walls: plaster with wood wainscot panelling at stair carriage. Built-in mirror in egg and dart frame at back of hall. Inner curve of stair contains scroll-armed, built-in wood bench designed to conceal radiator.
Cornice: dentil, corona, cyma. Acanthus brackets support beams.
Ceiling: plaster.
Vestibule door: wood, raised panel lower section with grille-mounted glass upper section. Fascia architectrave with ovolo return moulding.
Windows: lead-camed, double-hung in fascia architrave with ovolo return moulding.
Chimney: breaks forward 1′-5″.
Hearth: 5′-7″ wide by 1′-5″ deep; tan-veined cream marble.
Firebox: 2′-10″ wide by 2′-5″ high by 1′-9″ deep; fire tile.
Surround: tan-veined cream marble.
Mantel: wood; flanking lion term pilasters support acanthus consoles which flank fluted frieze with guilloche center panel and support an egg and dart moulding below a cyma shelf 6′-0″ wide by 4′-4″ high.
Stair: the winding, sky-lit, elliptical stair connects all four principal floors. From the ground floor reception hall there are eighteen marble 7″ risers between a closed stringer to the first floor. This portion of the stair has cast iron balusters and console newel with a mahogany rail. The remaining runs consist of twenty-one oak risers to the second floor and nineteen to the third. Both sets have carved oak balusters with gesso decorative elements originally finished with a stain to match the natural wood. The railing is mahogany. The walls curve to match the stair and contain niches set in egg and dart mouldings with scallop shell keystones.



Entrance hall and foot of elliptical stair.

Stair Hall (first floor): all woodwork, including cornice, originally finished with a light, natural stain having gesso ornament colored to match.
Width: 15′-2″
Depth (from stair banister): 11′-0″
Height: 10′-2″
Flooring: oak; herringbone parquetry.
Baseboard: 10″ high; bead and scotia cap.
Dado: wood; raised panels in ovolo moulding.
Chair rail: 2′-6″ high; ovolo and fascia.
Walls: plaster.
Cornice: talon, fascia, egg and dart, corona, bead and reel, cyma.
Ceiling: plaster.
Doorways: 7′-6″ high (originally); fascia architrave with ovolo return moulding.

Drawing Room: all woodwork, including cornice, originally finished with a light, natural stain having gesso ornament colored to match. All details and elements duplicate those found in the stair hall with the following exceptions.
Width: 18′-4½″
Depth: 24′-8″



Elliptical stair at first (principal) floor.



Detail, elliptical stair.

Windows: fascia architrave with ovolo return mouldings. Cremone window bolt for French door.
Chimney: breaks forward 11¼″.
- Hearth: 5′-1½″ wide by 1′-8″ deep; grey-veined marble (not original).
- Fire box: 2′-9″ wide by 2′-6″ high by 1′-2″ deep; fire tile.
- Surround: marble; grey-veined, mottled, tan and cream.
- Mantel: cream and tan-veined black marble with shelf 6′-0″ wide by 3′-10¼″ high (not original).

Dining Room: all woodwork, including cornice, originally finished with a light, natural stain having gesso ornament colored to match. All details and elements duplicate those found in the stair hall with the following exceptions.
Width: 17′-8″
Depth: 26′-1½″
Walls: plaster; semicircular-headed niches are set at an angle to and flank the chimney wall, framing fixed windows curved to the building wall.
Window: west wall paired, double-hung sash replaced with metal casement.
Chimney:
- Hearth: 5′-11″ wide by 1′-5″ deep; grey-veined black marble.
- Fire box: 3′-0″ wide by 2′-5½″ high by 1′-1½″ deep; fire tile.
- Surround: grey-veined black marble.
- Mantel: wood; bolection mantel surround, 5′-8″ wide by 4′-1″ high.

Biographies

Architect

ALBERT GOENNER (1860–1918), born in Wurtemberg, Germany, was trained at the polytechnical institutes in Stuttgart and Zurich before coming to the United States around 1880. He settled first in New York City and worked with several prominent architectural firms specializing in apartment house design. One of these was evidently Hubert Pirsson and Company, for Goenner came to Washington to work as supervising architect on their Shoreham Hotel (formerly at Fifteenth and H streets) in 1887. He liked Washington, thought it would be a city favorable to apartment house development, and decided to open his practice here. In 1903 the *Washington Post*'s *History of the City of Washington* credited him with being responsible "to a very large extent" for introducing the apartment house in Washington. It noted that he had a "favorite plan" with which he "achieved remarkable success".[1] Apartment houses mentioned in this book as being the work of Goenner (and erected by 1903) were: The Bertholdt, 128 Maryland Avenue, S.W.; the Oswaco, 11 R Street, N.E.; the Albert, 1825 F Street, N.W.; the Driscoll (hotel), First and B streets, N.W.; the Kingman, 425 Massachusetts Avenue, N.W.; the Roland, 201 Second Street, N.E.; the Hillside, 1415 Chapin Street, N.W.; and the Victoria, Fourteenth and Clifton streets, N.W.

Commercial buildings designed by Goenner included: the Salomon Building, 708 Seventh Street, N.W.; the Herman Building, 736-38 Seventh Street, N.W.; the Kraemer Building, 735 Seventh Street, N.W.; George Mueller candy factory, 336 Pennsylvania Avenue, N.W.; the Bliss Building, 35 B Street (Constitution Avenue), N.W.; and the German-American Fire Insurance Building, 511 Seventh Street, N.W. Goenner also designed large additions to Lansburgh's store, Eighth and E streets, N.W., and remodeled Fritz Reuter's Hotel on Pennsylvania Avenue and John Marshall Place, N.W.

Albert Goenner was the architect of Concordia Lutheran Church, Twentieth and G streets, N.W.; the old Arlington County Courthouse, and a seed distributing building for the Department of Agriculture. In addition to the two houses at 1013 and 1218 Sixteenth Street for A. O. Bliss, Goenner designed residences for Dr. Frederic E. Maxcy, 1118 Rhode Island Avenue, N.W.; the George N. Saegmiller house in Arlington County, the Robert Cook house in Anacostia, and a house for Professor Ridgeway (possible Robert E. Ridgeway of the National Museum) in Brookland.[2]

From 1892–94 city directories showed Goenner associated with another architect, Paul Schulze, and from 1900–01 with Charles Autenreith. The permit for the Chapin apartments listed Goenner and Autenreith as owners, architects, and builders. For most of his career, however, Goenner practiced alone, and for years his office was in the Bliss Building, one of his designs, at 35 B Street, N.W. (now Constitution Avenue). In addition to this building and the two houses on Sixteenth Street, Goenner designed for Bliss the Driscoll Hotel, the Kingman and Victoria apartment houses, and possibly other buildings.

Albert Goenner was a member and librarian of the Technical Society of Washington. According to the *Washington Post*'s *History of the City of Washington*, he was "fond of literature, art and music" and was "an enthusiastic member of the Washington Saengerbund", the German singing society.[3]

Mr. Goenner was married in 1903 to Bertha von Garrel; they had three children: Albert, an architect now practicing in Bethesda, Maryland; Alicia (Mrs. John A. McCormack) of McLean, Virginia; and Marguerite, now Sister Mary Ellen, S. N. D.

Sources: Albert Goenner, Jr. and Alicia McCormack, *WPHW*, *ABD*

Builder

JOHN MCGREGOR (1847–1911), a native of Fortingall, Pershire, Scotland, learned the carpenter's trade in Glasgow and worked in that city before coming to the United States in 1869. He settled first in Hartford, Connecticut, and then came to Washington in 1871. He took a position as a carpenter in the old Botanic Garden, staying there for ten years before going into business for himself as a contractor. His offices were at 518 Twelfth Street, N. W. for fifteen years, and then in a building he purchased at 729 Twelfth Street.

McGregor worked with most of the prominent architects in the city, most frequently, from what is known at present, with W. Bruce Gray. From Gray's designs he built the First Baptist Church at Sixteenth and O Streets, N.W., a six story office building at 1105 F Street, N.W., and houses for Samuel M. Bryan, 2025 Massachusetts Avenue, N.W.; H. A. Seymour, 1337 Connecticut

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[1] *WPHW*, p. 308.
[2] This list was compiled from entries in *WPHW* and cards on file in NA, RG 351; it is not a complete listing of work.
[3] *WPHW*, p. 308.

Avenue, N.W.; S. H. Kauffmann, 1421 Massachusetts Avenue, N.W.; M. L. Norton, 1023 Sixteenth Street, N.W.; and for the president of the Columbian (now George Washington) University, Charles W. Needham, at 1730 Sixteenth Street, N.W. For the university McGregor also built the School of Law and Diplomacy at Fifteenth and H streets, N.W., designed by William Poindexter, and the Medical School at 1335 H Street, N.W. by Hornblower and Marshall. For the latter firm McGregor also built houses for Duncan Phillips, 1600 Twenty-first Street, N.W. (now the Phillips Collection); F. O. Horstmann, 1710 Rhode Island Avenue, N.W.; and Chief Justice E. D. White, 1717 Rhode Island Avenue, N.W.

McGregor built A. B. Mullett's building for the Mexican Legation at 1413 I Street, N.W., the Keller Memorial Lutheran Church at Ninth Street and Maryland Avenue, N.E., the Gunton-Temple Memorial Church at Fourteenth and R streets, N.W., the C & P Telephone Building, also at Fourteenth and R; warehouses for American Security and Trust at 1140 Fifteenth Street, N.W., designed by James G. Hill; and two apartment houses: the Coywood at 1223 L Street, N.W. and the Prince Karl, 1901 K Street, N.W.

Residences built by McGregor and not previously mentioned included those for: A. O. Bliss, 1218 Sixteenth Street, N.W., designed by Albert Goenner; Charles L. Marlatt, 1521 Sixteenth Street, N.W., and Charles D. Heyl, 2009 Wyoming Avenue, N.W., both designed by Lemuel Norris; Wayne MacVeagh, 1719 Massachusetts Avenue, N.W., by Appleton P. Clark; Lieut. Beale, 2012 Massachusetts Avenue, N.W., by Glenn Brown; Christian Hauge, 2439 Massachusetts Avenue, N.W., by George Oakley Totten; Senator Stephen B. Elkins, 1626 K Street, N.W., by Paul Pelz; and M. S. Ouay, 1612 K Street, by James G. Hill.

John McGregor was a member of the Chamber of Commerce and the Master Builders' Association. He was a 32nd° Scottish Rite Mason associated with several lodges; he was also a member of the Royal Order of Scotland. Mr. McGregor was married in 1875 to Maggie Cameron and had two children: Belle, who married Dr. Noble P. Barnes, and Anne, who died shortly before her father, hastening his death from heart disease.

Sources: *WPHW, ABD*; obituary: *WP*, 19 Mar. 1911.



Mantel, entrance hall

Owners and Tenants

Alonzo Ogilvie Bliss (1845–1927) was born in Berkshire, New York, the son of Horace and Deborah (Samson) Bliss. He received his education in the public schools and at the Cortland (New York) Academy. Soon after his graduation the Civil War broke out and he enlisted in the army, attached for the duration of the war to the Tenth New York Cavalry. With the end of hostilities Bliss moved to Richmond, married Emma C. Kingman, and went into the drug store business. It was undoubtedly at this time that he developed the formula for "Bliss Native Herbs" and acquired the title of "Doctor" which he often used.

Bliss came to Washington in 1888 and founded the Alonzo O. Bliss Company to manufacture and distribute his herbal medicine. By the turn of the century he had offices and plants in Kansas City, Chicago, San Francisco, Montreal, London, and Kadina, Australia. In 1906 he built the Bliss Building at 35 B Street, N.W. (now Constitution Avenue) in which the Washington operation was housed.

Bliss began to take a serious interest in Washington real estate about this time. He bought up a considerable number of properties in the first decade of the century and in 1911 transferred them to a trust known as The Alonzo O. Bliss Properties. His son, Arthur L. Bliss, was associated with him in this endeavor. Bliss was active in the apartment house field and at one time or another in his career owned the Driscoll, Astoria, Penhurst, Kingman, Le Grand, Chatham Courts, Falkstone Courts, Woodward, Cortland, Dunsmere and Victoria apartments. He also invested heavily in Miami real estate, where he had a winter home. He died there in his eighty-second year.

Alonzo Bliss was a Mason, belonging to a Cortland, New York, lodge; he was also active in the GAR Post of the Tenth New York Cavalry at Cortland. He was buried in Arlington Cemetery.

Bliss was survived by four children from his marriage to Emma Kingman: Harry Kingman Bliss, Arthur L. Bliss, Marcia (Mrs. Tracy) Lay, and Bertha (Mrs. Dean) Brown, all of Washington; and by one son from his marriage to Eva Jackson: A. O. Bliss, Jr. of Miami.

Sources: *WPHW*; obituary: *ES*, 6 Mar. 1927

Arthur L. Bliss (1891–1953), son of Alonzo O. Bliss, was born in Richmond. As a youth he came to Washington with his family and attended the Sidwell Friends School. In the early years of World War I he joined the American Field Service as an ambulance driver for the French and Canadian forces in France. When the United States entered the war he enlisted in the air force and was later transferred to the tank corps; he was discharged as a sergeant at the end of the war.

Bliss then became associated with his father's firms, the Alonzo Bliss Medical Company and the Alonzo Bliss Properties. He became president of the medical company and retired from this position in 1938. At the time of his death he was chairman of the bondholders for the Bliss Properties' eighteen apartment houses.

Arthur Bliss was a member of the National Press and Metropolitan clubs. He was survived by his wife, Edith Bennie Bliss.

Sources: Obituaries: *WP*, 20 May 1953; *ES*, 28 May 1953.

Juan Randolph Mayer (1888–1940) was born in Philadelphia, the son of Charles W. Mayer and Mary (Howell) Mayer. He attended Eton, Harvard, and Christ Church College, Oxford, and was then engaged in the shipping business in New York; he was vice president of the old United States Mail Company, which his father controlled. During World War I Mayer was a captain in the Quartermaster Corps. Later he was in the brokerage business in Washington and then returned to New York where he retired.

Juan Mayer was married in 1921 to Mary McLeod Cameron, granddaughter of Sir Roderick Cameron, a Canadian who had established (in the 1860s) a successful shipping line between New York and Australia, called the Australia Pioneer Line. He was knighted for his work in developing trade between the two countries. Juan and Mary Mayer had two children: Mary, now Mrs. Mary Shoemaker of Tucson, Arizona, and Juan, Jr., now Juan Cameron, of Washington, D. C.

Sources: Juan Cameron; obituary for Mayer in *NYT*, 3 Sept. 1940, 17:4

John Robert Lloyd (1899–1956) was born in Carbon, Indiana, the son of Abraham and Elizabeth Lloyd. He studied medicine at Indiana University, receiving his M.D. *cum laude* in 1925. Specializing in ophthalmology, he came to Washington in 1927 to serve a year's residency at the Episcopal Eye, Ear and Throat Hospital. He settled in Chevy Chase in 1928. Dr. Lloyd had two offices: one at 1218 Sixteenth Street and the other on East-West Highway in Bethesda. During World War II he served as eye examiner of Washington's draftees, and at the time of his



Entrance facade in 1971.

death was on the emeritus staff of the Episcopal Eye, Ear and Throat Hospital.

Dr. Lloyd was a member of the Medical Society of the District of Columbia, the American Medical Association, and the Washington Ophthalmological Society, of which he was president, 1945–56. He was a Mason, and a member of the Rotary Club, University Club, and the Kenwood Country Club. Dr. Lloyd was survived by his mother, his wife (Marjorie Sparks Lloyd) and three daughters, all of the Washington area.

Sources: *Medical Annals of the District of Columbia*, August 1956; obituary, *ES*, 4 July 1956.

Robert Roy Nathan (b. 1908) was born in Dayton, Ohio, the son of Louis and Anna (Schnee) Nathan. He received his B.S. (1931) and M.A. (1933) degrees in economics from the University of Pennsylvania; in 1938 he graduated from Georgetown University with an L.L.B. and received his L.L.D. in 1972. He began his career as an economist in the Department of Commerce in the 1930s; during World War II he was chairman of the War Production Board Planning Committee (1942–43), a member of the U. S. Army (1943), and then deputy director of the Office of War Mobilization and Reconverion (1945).

In 1946 Mr. Nathan opened an economic consulting firm, specializing in economic studies for commercial firms, banking houses, import-export organizations and foreign governments; he has been a consultant to over twenty foreign countries. He is a member of the board of overseers of the Wharton School of Finance of the University of Pennsylvania, a trustee of several corporations, and a member of many professional organizations; he is a trustee of the Committee for Economic Development and the Asia Society, and chairman of the policy committee, Space Communications and the United Nations. Mr. Nathan is the author of *National Income in the United States, 1929–35* (1936) and *Mobilizing for Abundance* (1944), and the co-author of several books on national wage and economic policy and of *Palestine: Problem and Promise* (1946).

Robert Nathan is married to the former Mary Tillotson and has three children: Richard, Ann and David. He is a member of the Cosmos Club.

Sources: *WWA*, (1985–86).

Appendix

Chain of Title

1904 Deed 13 February, recorded 25 March; Liber 2817 folio 41
Elizabeth Ten Eyck Carpenter, trustee, to Alonzo O. Bliss
". . . decree of the Supreme Court of the District of Columbia . . . eighth day of January 1904 in an equity cause pending in said court, known as No. 24150 wherein Elizabeth Ten Eyck Carpenter is complainant and Henry Ten Eyck Carpenter and others are defendants . . . the party . . . of the first part as trustee under said decree has sold the hereinafter described land . . . for the sum of ($41,076) unto the party . . . of the second part . . . said sale having been reported to the court was finally ratified . . . by order passed in said Cause, on the eleventh day of February 1904, And whereas said party of the second part having paid said purchase money in cash to said trustee has become entitled to a conveyance of the land . . . lot . . . (56) in William Redin, trustee's subdivision of Square . . . (182) as per plat recorded in Liber W.F. folio 70 of the records of the Office of the Surveyor of the District of Columbia. . . ." Transaction included many other lots, including lot 62 in Square 182.

1911 Deed 14 June, recorded 15 June; Liber 3421 folio 406
Alonzo O. Bliss et ux, Eva Jackson, to Arthur L. Bliss
Lot 56, Square 182. No cost given.

1914 Deed 30 September, recorded 5 October; Liber 3741 folio 401
Arthur L. Bliss (of the District of Columbia) et ux, Marguerite S. (of Boise, Idaho, temporarily sojourning in the City and State of New York, where this deed is by her executed) to Howard R. Van Law
". . . lot . . . (56) . . . Square . . . (182) [and many other lots] . . . Hereby conveying . . . all of the real estate in the District of Columbia now owned . . . by the said Arthur L. Bliss . . . In trust, first, to collect the rents . . . and income arising from . . . above granted property and after paying all expenses . . . to pay over the net . . . profits to Arthur L. Bliss, free and clear of any claim whatsoever for or on behalf of the said Marguerite Bliss.

Second, upon the further trust to sell . . . the aforementioned land . . . at such price . . . as may be deemed best in the judgment . . . of the trustee. . . .

Third, and upon the further trust to dispose of the proceeds of all sales . . . in accordance with the terms of a certain agreement entered into between the said Arthur L. Bliss and the said Howard R. Van Law, of even date herewith, free . . . of any claim whatsoever . . . on behalf of . . . Marguerite S. Bliss. . . ."

1915 Deed 2 February, recorded 3 February; Liber 3768 folio 251
Howard R. Van Law, trustee, to Herbert A. Gill and Theodore N. Gill, Jr., trustees.
In this deed Van Law is acting as trustee under above deed in trust, and the Gills as trustees under a deed of trust from Van Law dated 22 January 1915, recorded 23 January 1915 in Liber 3770 folio 188. Property transferred is lot 56, Square 182.

1916 Deed 31 January, recorded 2 February; Liber 3863 folio 75
Howard R. Van Law, as trustee under deed in trust from Arthur L. Bliss (Liber 3741 folio 401) to William E. Thomas
Lot 56, Square 182, and other property.

1916 Deed 31 January, recorded 2 February; Liber 3863 folio 77
William E. Thomas to Arthur L. Bliss (unmarried)
Lot 56, Square 182, and other property.

1917 Deed 19 September, recorded 24 September; Liber 4001 folio 453
Arthur L. Bliss to John L. Warren
Lot 56, Square 182. ". . . subject to an existing trust, dated May 6, 1907 and recorded June 4, 1907 in Liber 3059 folio 265 . . . now amounting to $12,617.22. . . ." No other cost given.

1917 Deed 31 October, recorded 2 November; Liber 4023 folio 82
John L. Warren et ux, Annie K., to Richard P. O'Neill
Lot 56, Square 182. No cost given.

1917 Deed 27 December, recorded 31 December; Liber 4021 folio 491
Richard P. O'Neill to Judah H Sears (of New York state)
Lot 56, Square 182. $47.50 in Internal Revenue Stamps affixed, at the rate of $.50 per $500, making the cost approximately $47,500.

1923 Deed 28 April, recorded 1 May; Liber 4342 folio 275
Judah H. Sears to Catharine N. Sears (both of the District of Columbia)
Lot 56, Square 182. This deed is preceded by a chattel mortgage and followed by a trust. The chattel mortgage, Liber 4942 folio 274, states that the Searses are indebted to Charles Mayer of New York City in the amount of $31,000 for the purchase of 1218 Sixteenth Street. In consideration of two notes, secured by deeds of trust, they sell Mayer all personal property at 1218, the mortgage to become void if the notes are paid in time. The trust, Liber 4942 folio 276, notes that Sears is indebted to Charles Mayer for $6,000.

1923 Will of Catharine N. Sears, Exemplified Copy, received 27 May 1924
Catharine Sears died 20 November 1923. In her will she left all real property to her husband, Judah H. Sears.

1924 Deed in Trust 22 January, recorded 21 February; Liber 7074 folio 419
Mary McLeod Mayer to United States Trust Company (of New York City)
"Whereas the party of the first part desires to create a trust fund for the . . . benefit of the persons hereinafter named . . . therefore, . . . the party of the first part . . . does grant. . . . [a list of securities follows]
And said party of the second part shall at any time, upon the request in writing of said party of the first part, purchase out of the principal of said trust fund any residence selected by the party of the first part for her use and occupation . . . and shall . . . pay . . . all expenses of the . . . decoration and furnishing of a residence . . . and shall upon like written request . . . sell . . . and purchase other property . . . to the end that said party of the first part may always have provided and maintained a suitable residence out of said fund. The title to any property . . . shall be in the trustee. . . ."

1924 Trustees Deed 24 May, recorded 6 June; Liber 5264 folio 200
Peter B. Olney, Jr. and Malcolm E. Smith, trustees under the last will and testament of Catharine N. Sears, deceased, to the United States Trust Company as trustees under a trust made by Mary McLeod Mayer (see above)
". . . in consideration of $250 . . . do . . . grant . . . lot . . . (56) in Square . . . (182), being the land conveyed by Judah H. Sears to Catharine N. Sears . . . in Liber 4942 folio 275. . . ."

1937 Deed 8 January, recorded 3 February; Liber 7074 folio 425
United States Trust Company, trustee, to John R. Lloyd et ux, Marjorie S. The United States Trust Company is acting as trustee under the trustees deed of 24 May 1924, (see above) and the Deed of Trust from Mary McLeod Mayer dated 22 January 1924 (see above).
". . . and pursuant to the direction of Mary McLeod Mayer, as evidenced by her signing and sealing these presents. . . ." $17 in Internal Revenue Stamps affixed, at the rate of $.50 per $500., making the cost approximately $17,000.

1957 Deed 22 July, recorded 26 July; Liber 10892 folio 47
Marjorie S. Lloyd to Lawrence M. Nathan, Lewis I. Nathan, Mary T. Nathan, and Robert P. Nathan
Lot 56, Square 182 (also lots 70 and 71 in Square 182). ". . . Said Marjorie Lloyd having acquired title to lot 56 with her husband . . . now deceased. Said lot 56 . . . being

subject to a first deed of trust recorded in Liber 9875 folio 585 . . . which the party of the second part here to agrees to assume and pay." $65.45 in Internal Revenue Stamps affixed, at the rate of $55 per $500., making the cost approximately $59,000, excluding assumed trust.

1959 Deed 26 July, recorded 7 August; Liber 11287 folio 49
Lawrence M. Nathan and wife, Dora M.; Lewis I. Nathan and wife, Fan; Robert P. Nathan and wife Mary T., also in her own right, to Wilbert L. Anderson
Lot 56, Square 182 (also lots 70 and 71, Square 182)

1959 Deed 26 July, recorded 7 August; Liber 11287 folio 53
Wilbert L. Anderson to Lawrence M. Nathan et al
Lot 56, Square 182 (also lots 70 and 71, Square 182). One half interest deeded to Robert and Mary Nathan, one quarter interest deeded to Lawrence and Dora Nathan, and one quarter interest deeded to Lewis and Fan Nathan.

1971 Deed 17 September, recorded 1 October; Liber 13267 folio 601
Lawrence Nathan et al to KKRV, a District of Columbia corporation, Lot 56, Square 156. No cost given, but listed in Lusk's Real Estate Directory Service as $160,000

1971 Deed 17 September, recorded 15 December; Liber 13295 folio 211
KKRV to Ann Lanyon Kaplan, Charles W, Kirkwood, Sesto E. Vecchi and Jonathan Russin
Lot 56, Square 182.

Selected Building Permits[4]

Owner: Alonzo O. Bliss

1907 No. 3800, 29 May. Permit to build.
Architect: Albert Goenner; builder: John McGregor; estimated cost: $25,000. Four story (five in rear) dwelling; brick, stone and terra cotta.

Owner: Judah H. Sears

1918 No. 1885, 4 January. Excavate room in basement and provide new door.

Architectural Drawings or Prints

Sixteenth Street elevation: blueprint. Filed with Permit No. 3800, 29 May 1907. Scale: ¼"=1'-0"

Surveyor's Office plat, showing outline of building and lot dimensions. Filed with Permit No. 3800, 29 May 1907.

Photographs or Sketches

None found.

Photographs reproduced in:

S. Allen Chambers, Jr., John C. Poppeliers, and Nancy B. Schwartz, *What Style Is It?* (Washington: The National Trust for Historic Preservation, 1983), p. 67. Photograph and stylistic description.

[4] Index cards for permits dated from 1925 to 1958, approximately, are missing from NA files for this block of Sixteenth Street; therefore, permits from this period cannot be traced. Permits from c. 1959 to 1987 are limited to electrical, plumbing and elevator work.

1313 Sixteenth Street, N.W.
The Pendleton Residence



The Pendleton residence, c. 1885.
Massachusetts Institute of Technology, Rotch Visual Collection

This free-standing house stood on the east side of Sixteenth Street, just north of Scott Circle, in James J. Shedd's subdivision of Square 195, on lots 51, 52 and the south fourteen feet of 53. It was demolished in 1941 along with the Senator "Don" Cameron mansion which stood at the intersection of Sixteenth Street and Rhode Island Avenue. The General Scott apartment house took their place.

History

In 1881, ground was broken for the construction of a distinctive Queen Anne revival residence on a tract of land just north of Senator Cameron's house then nearing completion on Scott Circle. The property, consisting of five lots (51 through 55), was purchased in June 1881 by Senator George H. Pendleton of Ohio from James

G. Blaine, a presidential hopeful from Maine (Liber 975, folio 144). Blaine, as secretary of state during the abbreviated administration of James Garfield, had originally acquired the land with the idea of building a large residence on the site. (See *MAA* 2, 2000 Massachusetts Avenue). He actually had gone so far as to grade the property and have plans drawn up for the house when he abruptly changed his mind about the location. Less than enthused by the proximity of nearby stables, their noise and odor, Blaine applied his house plans to a more prominent site just west of Dupont Circle.

Apparently not so easily dissuaded, Pendleton commissioned the Baltimore architect, James Wyatt of Wyatt & Sperry, to design his new residence. On 2 June 1881, a permit for construction was obtained (permit no. 1344), citing Robert I. Fleming as the builder. In applying for the permit, Fleming also filled in his own name in the space provided for the architect, an oversight that often occurred especially on these occasions when the real architects were located outside of Washington. Nevertheless, the house as designed and built was an instant success, receiving praise from a variety of sources, including *Harper's New Monthly Magazine:*

> An example of unusually good composition is the residence of Senator Pendleton, near Scott Circle, by Mr. Wyatt of Baltimore. In it there is little ornamentation, and the twin oriel windows in the front, and the balustraded porches and balconies stuck here and there, . . . give it an extremely airy, cheerful, and inviting character. There is a pretty sweep of lawn on the south, which is bounded in turn by the stately residence of Senator Cameron of Pennsylvania.[1]

In 1884, Pendleton lost his bid for renomination to the Senate. That August he borrowed $15,000 on a one year note, using the house as collateral (Liber 1092, folio 358). The following year, Pendleton was appointed minister to Germany, taking his family with him. Mention is made of the note because of the events that followed. Mrs. Pendleton was killed in a carriage accident in May 1886, which may have prompted her husband to place his own affairs in order. In September, he sold the northern half of the property on which the house stood to Alexander T. Britton (Liber 1203, folio 365) for $15,117.72, including lot 54, the north 6.5 feet of lot 53 and the south 18 feet of lot 55. Thirteen days later Pendleton's note was cancelled (Liber 1206, folio 393).

During this period, while the family was in Europe, the house was rented to William C. Endicott, secretary of war under Cleveland and scion of a prominent, old New England family. Endicott remained in the Sixteenth Street mansion until 1889 at which time he resigned his cabinet post and returned to Salem, Massachusetts.

The identity of the tenant(s) occupying the house during the following six years remains unknown. However, George Pendleton died in 1889 while still in Germany, leaving the Washington house to his three children: Francis Key, Mary Lloyd and Jane Frances. Francis Pendleton of New York and his wife, Elizabeth, deeded their one-third interest in the property to his two sisters in December 1891 (Liber 1639, folio 117). On 16 May 1894, Jane (Pendleton) Brice, having recently married Arthur J. Brice, and Mary Pendleton sold the house to Henrietta B. Huff (Liber 1904, folio 371), whose husband, George F. Huff, was a wealthy banker, industrialist and congressman from Pennsylvania. Both he and his wife were active in Washington real estate. Under the circumstances, it seems that some sort of property exchange between the parties had taken place. The day before the sale was recorded, George Huff sold lots 31 and 68 in Square 153 (presently 1726 New Hampshire Avenue, N.W.) to the two sisters (Liber 1904, folio 362).

One month after purchasing 1313 Sixteenth Street, the Huffs commissioned J.A. Dempwolf to design a three-story wing which was intended to replace the existing rear kitchen and porch (permit no. 1914). The gabled, brick and slate addition clearly emulated the character of the existing structure. The Huffs remained in the house ten years, selling the property in August 1905 to Truman H. Newberry, an assistant secretary of the navy under Theodore Roosevelt. Newberry represented the second generation in a financially powerful family centered in Michigan (Liber 2925, folio 207).

Truman Newberry hired George Oakley Totten to design yet another addition (11 July 1907, permit no. 200). Totten, who was the darling architect of Mary Foote Henderson (see *SSA* 1, 2200 Sixteenth Street), produced plans for something narrow, long and two-stories high, the location, purpose and character of which remains unknown.

The Newberrys maintained the house until June 1915 when it was again sold. This time apparently the buyer was interested in a specula-

[1] "A Glimpse of Some Washington Homes," *Harper's New Monthly Magazine,* vol. 70, 8 March 1885.

tive venture (Liber 3807, folio 145). The new owner was Samuel W. Woodward, co-founder of Woodward and Lothrop as well as president of the Columbia Realty and Appraisal Company. He never lived in the house.

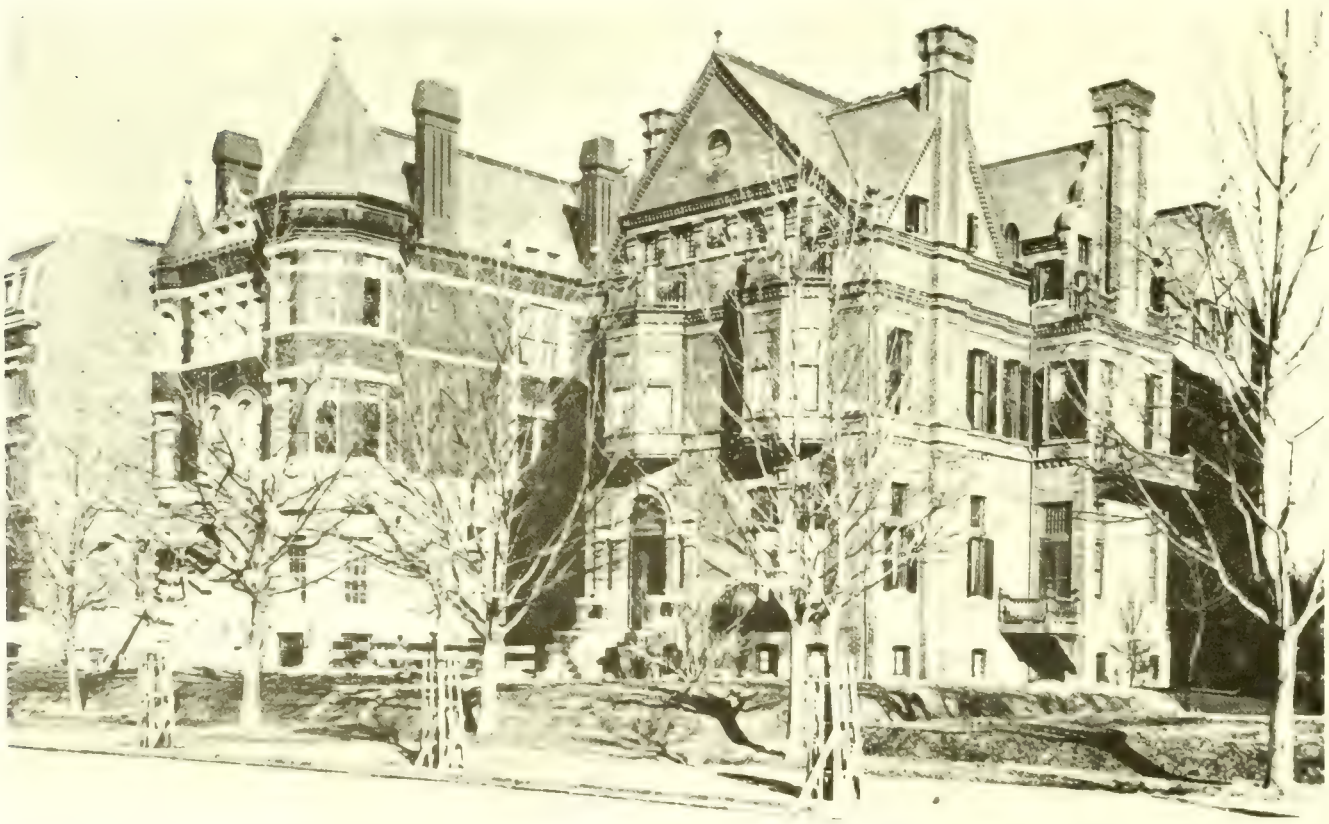
Woodward died in August 1917 and after the disposition of the will, the mansion was placed on the market and purchased in April 1918 by Walter D. Denegre and his wife, Bertha (Liber 4067, folio 39). Nothing is known concerning the Denegres except that they were listed in the social registers of the day. This lack of information is the more unfortunate because the couple lived in the house for more than twenty-one years. Walter Denegre died in 1935; his widow retained the property as her home until September 1940 when, presumably with her death, estate trustees, Denegre and Sohier, sold the house to Robert O. Scholz (Liber 7521, folio 143). After several machinations involving the Circle Investment Corporation, a co-investor eventually surfaced, Mathilda E. Vannaman (June 1941: Liber 7633, folio 327).

Robert Scholz moved to Washington around 1918 at the age of twenty-three. Though only informally trained in the field of architecture, he became associated with George N. Ray following the death of the latter's partner, Clarke Waggaman, in 1919 (see *MAA* 2, 2929 Massachusetts Avenue). Scholz set up his own practice in 1922 and was involved with the design of several apartment buildings, among them the Alban Towers at the southwest corner of Massachusetts and Wisconsin Avenues.[2] It was Scholz as the developer who razed both the Pendleton and Cameron mansions on Sixteenth Street in January 1941 and who was responsible for the design of their rather nondescript replacement, the General Scott apartment house (permit no. 239352, 16 Dec. 1940).

Architecture

The Pendleton residence was one of the more exceptional houses in Washington. It was built in a style best described as Queen Anne revival. The Queen Anne revival, which had a far greater impact on Victorian England than on America,

[2] Proctor, 3:364.



The Pendleton residence with the neighboring house to the north nearing completion, c. 1887.
Columbia Historical Society

spanned nearly forty years of the nineteenth century, from 1860 to 1900. In England, the style reached more extravagant heights than elsewhere; such noted architectural giants as Nesfield, Shaw, Stevenson, Webb, Scott and Godwin representing the vanguard of the movement. Needless-to-say, each designer developed his own unique role.

Wyatt was in Europe from 1871 to 1874, studying as well as traveling extensively. He was impressed both by French and, more especially, English design. The early works of Nesfield, Shaw and several of the others mentioned were avant-garde and certain to entice a sensitive would-be architect from the United States. The Queen Anne revival allowed for a cornucopia of individual expression divorced from much of the rigidity of classical design. It was a romantic style characterized by apparent flights of whimsy, the essential ingredient of the curiously vertical masses noted for their busy silhouettes composed of tall gables, giddy roof tops and exaggerated chimneys. The Queen Anne revival allowed the architect to indulge in his own imagination as never before.

Architectural exuberance in a conservative America was not as enthusiastically embraced as in England, which could boast enormous wealth and a more sophisticated populace. Perhaps the social requirements of the United States were such that the more traditional styles of architecture were thought to be evocative of good breeding and family background (whether that background existed or not). Whatever the case, American design of the 1880s tended more toward the Romanesque and Italianate. Aside from the obvious soaring qualities of Gothic design and the development of the "skyscraper," there appeared to be an over-riding need to hug the ground. The Queen Anne was nothing remotely like the horizontal, ground-hugging shingle style expressed by McKim, Mead and White, nor had it the massive solidity of the Romanesque as defined by Richardson, nor the classical delicacy of the Italianate as interpreted by the Herter brothers for the Vanderbilts.

Wyatt, however, was the son of a civil engineer, a man of some refinement. And the boy gravitated toward the arts. Logically, in Europe he would have been drawn to the precious sensitivities of Victorian England, which also happened to produce some phenomenal domestic innovations. Surely, upon returning to Baltimore, he would have retained his interest and kept abreast of developments through foreign publications. With this in mind, it seems reasonable to suggest that Wyatt attempted to marry the two cultures: the more sophisticated characteristics of the English with the more humble qualities born of colonial America. Almost eliminated from Wyatt's work was the propensity of his countrymen toward the application of heavy, decorative embellishments or the mixing of styles which had the tendency to result in great overhanging gables and eaves. Also missing, however, was the English preponderance toward extravagant window adaptions and designs, perhaps due in part to the distinct differences in climate between, let us say, Washington and London.

Undoubtedly, the Pendleton residence was one of the more handsome structures of its kind in the city. It embodied a sophisticated blend of vertical and horizontal elements: steep gables, tall chimneys and narrow windows as opposed to belt courses, scattered balconies and oriels which seemed to focus attention rather than allow it to drift endlessly upward. All these elements together gave the house a cohesive expression.

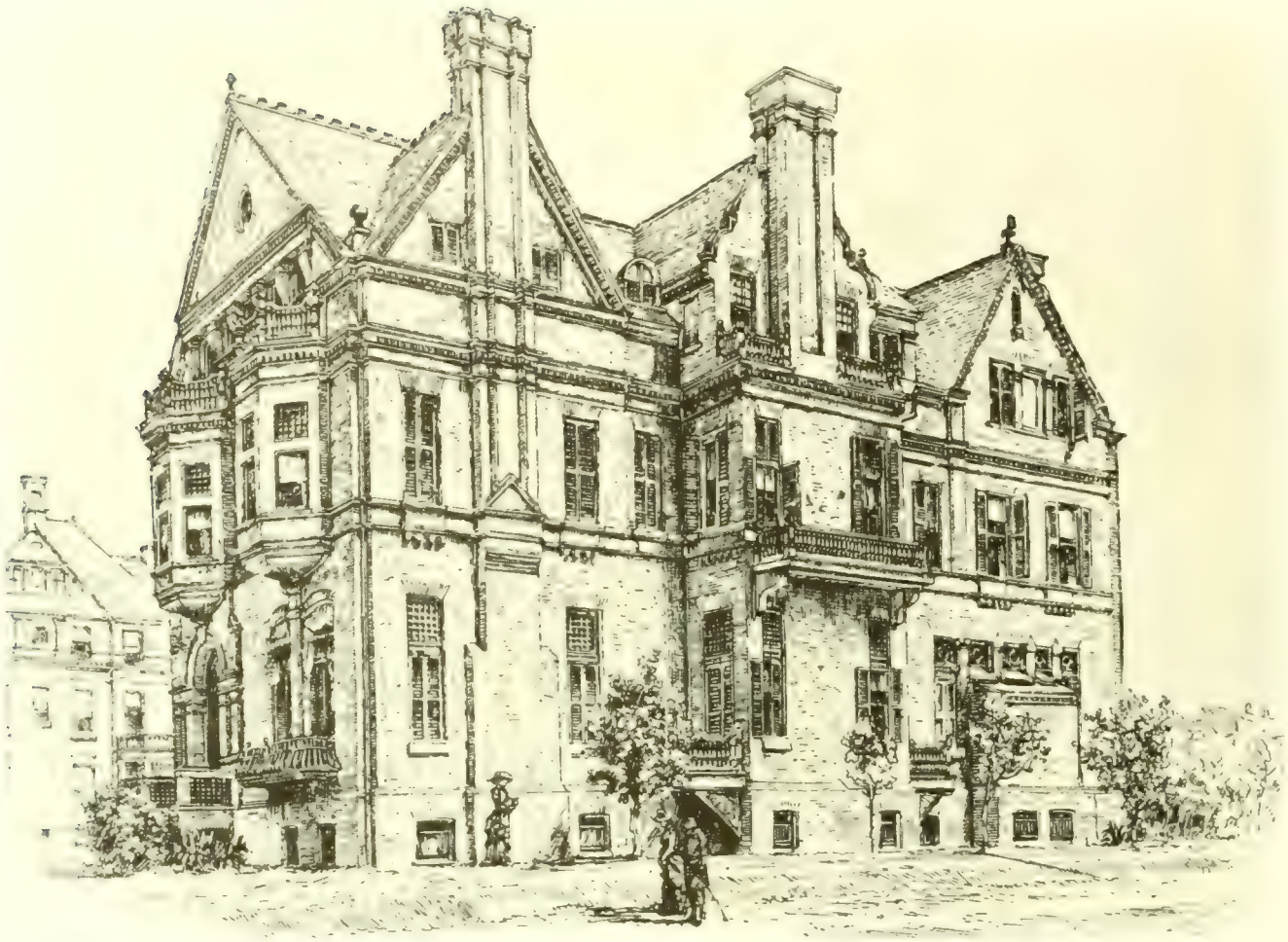
Of course, not everything was designed flawlessly. The oriel windows facing over Sixteenth Street should have been more airy. As constructed, they were too heavily framed out. Where they should have been a tour-de-force of glassy delicacy, the oriels were ponderous. Fortunately, the line of third floor front gable windows was brilliant, providing an innovative quality associated with several English architects practicing in the 1870s and 1880s. Once notice was diverted from the street, however, the introduction of a single Dutch gable, on a house that otherwise featured straight gables, provided a subtle means of capturing attention and focusing it at the center of the side elevation.

Because of the quality of design attributed to the house exterior, it is with the deepest regret that floor plans and interior illustrations or photographs have never been found. It is hoped that future research may help reveal such missing documentation and allow historians to compare more thoroughly the English and American Queen Anne revival movements.

Biographies

Architect

James Bosley Noel Wyatt (1847–1926) was born in Baltimore, Maryland, to William Edward and Margaret Esther (Noel) Wyatt. William, a civil engineer, was considered a man of refined good taste. His ancestors, and therefore those of his son, could be traced directly back to John Wins-



Rendering of the Pendleton residence as seen from Senator Cameron's garden, *Harper's New Monthly Magazine*, 8 March 1885.

low, brother of the first royal governor of the Plymouth Bay Colony and grandfather of the third. In 1627, he married Mary Chilton, the first woman to step from the Mayflower.

Around 1865, James Wyatt and his family moved to Cambridge, Massachusetts, where the young Wyatt was graduated in 1870 from Harvard having earned a bachelor of arts degree. Always interested in design, he turned to the field of architecture. Wyatt briefly attended the Massachusetts Institute of Technology before leaving for the École des Beaux Arts and an apprenticeship in the Vaudremer atelier. Upon returning to Baltimore, he opened his own practice but, in 1880, decided to form a partnership with Joseph Evans Sperry (Wyatt & Sperry) who had moved from South Carolina to Baltimore some years earlier. It was during this partnership that designs were produced for the Pendleton residence on Sixteenth Street. Robert Fleming was the local contractor.

Shortly after the Sperry partnership was dissolved in 1887, Wyatt was joined by a young architect of twenty-one, William G. Nolting. Nolting had received a practical education in the Washington offices of William Poindexter and Hornblower & Marshall. During the following ten years, Wyatt & Nolting developed a prestigious clientele and varied practice, receiving commissions for private homes, office buildings, schools and hospitals. One of the larger commissions came in the form of the Baltimore Courthouse which the firm won in competition. Along with Frederick Law Olmsted, junior, and William Cook, Wyatt was appointed in 1904 to serve as one of the three members of the advisory board for the master development plan of the Homewood estate for Johns Hopkins. The firm was active throughout the early twentieth century and remained popular well beyond Wyatt's death.

James Wyatt suffered from arthritis over the last several years of his life and finally succumbed to pneumonia. He never married and was sur-

vived only by his cousins and their families. Wyatt was president of the local chapter of the American Institute of Architects and later a fellow in the national organization. He also belonged to numerous organizations in Baltimore, including the Art Commission, as its secretary, and the University Club, as a founding member.

Sources: Personal account written by J.B.N. Wyatt at the request of the Maryland Historical Society for its archives: 5 September 1889; *Baltimore, Its History and Its People.* New York/Chicago: Lewis Historical Publishing Company, 1912, p. 780; Obituaries: unidentified Baltimore newspaper clippings, dated 25 and 26 February 1926; Withey.

Builder

Robert Issac Fleming (1842–1907), born in Goochland County, Virginia, was the son of John Malcolm (an engineer) and Eliza A. (Robertson) Fleming. On the paternal side, he was a direct descendant of Sir Malcolm Fleming of Scotland and Colonel William Fleming, hero of the battle of Point Pleasant (1774). The Robertson family, also of Virginia, were said to be descended from Duncan, King of Scotland.

Until the age of nineteen, the education of young Robert consisted of private tutoring, which was curtailed by the outbreak of the Civil War. Perhaps inspired by visions of glory, he enlisted in the Richmond Fayette Artillery on 25 April 1861. Participating in nearly thirty battles, he rose to lieutenant by war's end.

Despite the lavish praise bestowed by certain published accounts, it would seem that Robert Fleming may have been something of an opportunist. According to a glowing biography printed in 1903 in *A History of the City of Washington,* he was a man of "honor, trustworthiness and sterling integrity." With his background in engineering, Fleming was undoubtedly an excellent builder. However, even when he was alive, he was often granted the distinction of having designed the structures he built. This was not the case in the least. Although he probably received tutoring from his father and had limited practical experience while in service to the city engineer of Richmond immediately following the war, Fleming was never trained as an architect. He was a contractor, apparently acting as a clerk-of-the-works for architects from outside Washington. While the identities of the real designers are now known, it seems obvious that at the time the local population was given the strong impression that Fleming was the architect in each case. He never corrected this "misunderstanding."

A dapper, elegant man of wit and charm, Fleming was not only a builder but a successful realtor, apparently spending over $1,000,000 annually on building operations in the city, presumably his own funds. While he was considered a skilled and highly organized businessman, he was also credited with excellent employee relations, championing better working conditions, higher wages and a shorter work week even while president of the Master Builders' Association of Washington.

In 1870, three years after arriving in Washington from Richmond, Fleming joined the District National Guard. He eventually rose to the rank of colonel, a title he retained throughout the remainder of his life. In 1886, he married Bell Vedder, daughter of Colonel Nicholas Vedder, chief paymaster for General Sherman. They had two children: India Bell and Robert Vedder Fleming, who became a prominent banker (chairman of the board for Riggs) and philanthropist. Until Colonel Fleming's unexpected death in 1907, the family divided their time between a city residence at 1408 Massachusetts Avenue and "Red Top", a "country retreat" formerly owned by President Grover Cleveland and now the subdivision known as Cleveland Heights.

Sources: Proctor, 3:62; *WPHW,* p. 219. Obituaries: *WP* and *ES,* 29 Nov. 1967.

Owners and Tenants

George Hunt Pendleton (1825–1889), the eldest child of Nathaniel Greene and Jane Frances (Hunt) Pendleton, was born in Cincinnati, Ohio. He was the great-grandson of Nathaniel Greene Pendleton, a brother of Edmund Pendleton. George Pendleton attended local schools and was a student at Cincinnati College until 1841. He had private tutors during the next three years and in 1844 traveled to Europe, visiting all of the major countries and studying briefly at the University of Heidleberg. Pendleton made portions of his journey to the Near East on foot.

After returning to the States in 1846, Pendleton studied law in the office of Stephen Fales of Cincinnati, and was admitted to the bar in 1847. He formed a partnership with George E. Pugh which lasted until 1852 and, in 1853, was elected by a large majority to the Ohio State Senate on the Democratic ticket. In this office Pendleton worked towards adapting state laws to the Constitution. He was elected to Congress in 1856. While in Congress he supported Stephen A. Douglas over President Buchanan on the admission of Kansas under the Lecompton con-



George Hunt Pendleton
Library of Congress, Prints and Photographs Division

stitution which in effect supported the institution of slavery.

Pendleton was recognized as a leader of the peace wing in the Democratic party and saw the Crittenden "propositions" as a viable compromise toward avoiding civil war. Both Pendleton and John Jordan Crittenden of Kentucky were among those moderate statesmen who believed that slavery would die out of its own accord and that every avenue be explored to reach a compromise that might avoid bloodshed and the dissolution of the Union. Crittenden called for restoration of the Missouri Compromise line and a guarantee of the protection of slavery in the District of Columbia. Though this would have been a popular measure on both sides, the most radical of the abolitionist senators refused to air his proposal.

While Pendleton believed that secession should be handled in a peaceful manner should it occur, he warned the North that pursuit of war would be extremely costly. Pendleton's views were not welcome in the Lincoln administration, especially his opposition to both the suspension of habeas corpus and the attempt to make the military arm of the government superior in power to the civil. In addition, he opposed the passage of the legal tender act upon constitutional grounds, favoring hard currency as the "law of the land." As a measure of his adaptability, after the war he became an advocate of the Greenbacks who upheld the legality of using paper currency to cover expenses during the conflict.

Pendleton was considered a gentlemen who vented his views with tact and consideration, winning the respect of his political opponents. He served as a member of the Ways and Means Committee and was nominated for vice president on the national Democratic ticket with General George B. McClellan in 1864. In 1869, he was nominated for governor of Ohio, but was defeated by Rutherford B. Hayes. That same year he was chosen president of the Kentucky Central railroad, resigning upon his succession to the United States Senate from Ohio in 1879. Here he served as chairman of the Senate Committee on Civil Service in 1883 and was instrumental in the passage of a bill that provided for the creation of a federal civil service commission and the introduction of competitive examinations. In 1884, Pendleton was defeated for renomination to the Senate. The following year, he was appointed by President Cleveland as minister to Germany, a post he held until his death in Brussels on 24 November 1889.[3]

In 1846, George Pendleton and Alice Key, daughter of Francis Scott Key, were married in Baltimore. Alice Pendleton had accompanied her husband to Germany in 1885 but, on a return trip to the States, was killed in New York City when she was accidently thrown from her carriage on a ride through Central Park.

Sources: Obituary: *NYT*, 9 Sept. 1938. *DAB*, vol. 4 and 14. John Claggett Proctor, "Two Recently Removed at Scott Circle," *ES*, 12 Jan. 1941.

William Crowninshield Endicott (1826–1900) of Salem, Massachusetts, was the eldest of four children born to William Putnam and Mary

[3] Varying accounts each note a different city for the place of death, including Brussels, Munich and Berlin.

(Crowninshield) Endicott. He was a direct descendant of Governor John Endicott and a grandson of Jacob Crowninshield, a prominent congressman. William Endicott received his early education at Salem Latin School. From there he went on to Harvard, where he was graduated in 1847. He worked for the next two years in the law office of Nathaniel J. Lord. Endicott returned to Harvard and by 1850 completed his studies at the Law School. Shortly thereafter he was admitted to the bar of Essex County. In 1853, Endicott entered into a partnership with Jairus W. Perry, under the firm name of Perry and Endicott. He was chosen to be a member of the Salem Common Council in 1852, 1853 and 1857 and was appointed during that third term to the presidency. In 1858, Endicott became city solicitor and served in the post until 1863.

William Endicott became a Democrat after the Whig Party disintegrated in 1856. Despite his party affiliations, when the supreme judicial court was enlarged in 1873, Endicott was appointed to that bench by Massachusetts governor William B. Washburn, a Republican. In ill health, he withdrew from this position in 1882 and spent the following eighteen months recuperating in Europe. Upon his return, he accepted a gubernatorial nomination but was defeated by George D. Robinson.

Grover Cleveland appointed Endicott to serve as secretary of war in 1885. In Cleveland's cabinet he saw the creation by Congress of the Board of Fortifications and Other Defenses, more euphemistically known as the Endicott Board of Fortifications. The board carried out defensive plans on behalf of the Atlantic seaboard cities. During this time, the secretary of war also had jurisdiction over the nation's western territories. As such, the surrender of the Apache nation under Geronimo was laid at Endicott's feet as well. With his direction, many public buildings and monuments were erected and the record and pension division of the surgeon general's office was reorganized. In 1887, he made the highly controversial decision of approving a proposal to return the Confederate flags to the Southern states from which they had originally been captured.

Endicott retired from the practice of law after leaving his cabinet post in 1889. Together with his own inheritance and his wife's large fortune, he was able to retire to Salem. Somewhat later he moved to Boston where on 6 May 1900 Endicott died of pneumonia at his home on Marlboro Street. He had received many honors during his lifetime. He was a loyal supporter of Harvard College and among other honorary positions president of the Alumni Association from 1888 to 1890. He was president of the Peabody Academy of Science in Salem and one of the original trustees of Groton School as well as trustee of the Peabody Education Fund. In 1864, he was elected to the Massachusetts Historical Society as a resident member. Endicott was also active in the Saturday Club in Boston.

William Endicott married Ellen Peabody, daughter of George and Clara (Endicott) Peabody of Salem in 1859. They had two children, William Crowninshield, Junior, and Mary Crowninshield. Mary married the Right Honorable Joseph Chamberlain, the British statesman, and following his death, married William Hartley Carnegie, dean of Westminster and chaplain of the House of Commons.

Source: *DAB*

George Franklin Huff (1842–1912) was born in Norristown, Pennsylvania, to George and Caroline (Boyer) Huff. He attended public schools in Middleton and Altoona, and in 1860, as a result of his interest in mechanics, entered the Pennsylvania Railroad car shops in Altoona where he learned the car-finishing trade. Ambitious, Huff turned to banking, becoming in 1865 a cashier at the Ebensburg Bank and in 1866, after moving to Greensburg, Pennsylvania, a principal in the banking firm of Floyd, Huff and Company.

Huff rose rapidly in the world of banking. He was president of the Farmers' National Bank of Greensburg from 1871 to 1874; vice president of the Fifth National Bank of Pittsburg from 1873 to 1875; cashier of the Greensburg Banking Company from 1874 to 1892; director of the First National Bank of Greensburg from 1881; and director of the American Security and Trust Company in Washington, D.C. Beginning in the 1870s, Huff became identified as well with mining and industrial interests in western Pennsylvania. He was treasurer of the Southern Pennsylvania Railroad from 1871 to 1874 and a director from 1874, and president of the Keystone Coal and Coke Company.

While maintaining his interests in banking and industry, Huff turned his attention to politics. He was a delegate in 1880 to the Republican National Convention in Chicago, a member of the Pennsylvania state senate from 1884 to 1888, and, as a Republican, repeatedly elected to Congress where he represented his district from 1891

to 1893, 1895 to 1897 and 1903 to 1911. Declining to seek reelection because of poor health, Huff died in Washington at his home at 1600 New Hampshire Avenue on 18 April 1912.

George Huff's enterprise was not confined to business and politics alone. He was president of the Westmoreland (County) Hospital and a member of numerous clubs, including the Metropolitan, Chevy Chase, Pennsylvania (Washington), Strollers (New York) and Duquesne (Pittsburgh). He was also a member of the Historical Society of Pennsylvania, the Archeological Institute of America, the National Geographic Society and the American Forestry Association.

In 1871, Huff married Henrietta Burrell, daughter of Judge J.M. Burrell of Pennsylvania. Burrell was later appointed United States District Judge and finally Chief Justice of Kansas. Both George and Henrietta Huff were active in the Washington real estate market, their names often appearing jointly and individually on the books of the Recorder of Deeds.

Sources: *ABD, BDAC*

Truman Handy Newberry (1864–1945) was born in Detroit, Michigan, to John Stoughton and Helen Parmelee (Handy) Newberry. He was a direct descendant of Thomas Newberry who emigrated from Devonshire, England, to Dorchester, Massachusetts, in 1634. Truman's father, a prominent lawyer, manufacturer and congressman, helped found and became president of the Michigan Car Company, organized the Detroit, Mackinac and Marquette Railroad and established the Vulcan Furnace Company in Newberry, Michigan.

Young Truman attended both public and private schools and was graduated from the New York Charlier Institute in 1878. Upon receipt of a bachelor of philosophy degree from Yale in 1885, he accepted a job as superintendant of construction, paymaster, and general freight and passenger agent for the Detroit, Bay City and Alpena Railway where he remained for two years. From 1887 to 1901, Newberry was president and treasurer of the Detroit Steel and Spring Company and chairman of the board from 1937.

Like his father, Newberry had his hand in nearly every major business in the state. He held directorships in the Union Trust Company, Cleveland Cliffs Iron Company, State Savings Bank, Park Davis and Company, Packard Motor Company, Union Depot and Station Company, and the Union Elevator Company. As apparently tireless as his father, Newberry managed to organize the Michigan State Naval Brigade, serving as a landsman in 1895, and a lieutenant and navigator from 1897 to 1898. He was commissioned lieutenant (junior grade) in the U.S. Navy in May 1899 and served in the Spanish-American War on the *U.S.S. Yosemite*, later publishing a memoir based on the ship's log. Also in 1899, Newberry performed the duties of colonel and aide-de-camp to the governor of Michigan. In 1905, he was appointed assistant secretary of the navy, serving in that capacity until December 1908 when he briefly assumed the office of secretary under President Theodore Roosevelt. During the First World War, Newberry was a lieutenant commander in the U.S. Naval Reserve and, until January 1919, assistant to the commandant of the third naval district of New York. In March 1919, he was elected as a Republican to the U.S. Senate, resigning in November 1922.

While Newberry was president of the Grace Homeopathic Hospital in Detroit, founded by his father and Senator James McMillan, he also managed memberships in numerous clubs, including: University Club, Institute of Naval Architects, Union Club, New York Yacht Club, St. Anthony Club (New York), Chicago Club, Detroit Club, Yondotega Club and Grosse Pointe Hunt. Again, like his father, he expressed a deep interest in the Presbyterian Church.

Somehow, through all this, Newberry managed to find a wife. In 1888, he married Harriet Josephine Barnes of Brooklyn, New York. After resigning from the Senate in 1922, he returned to manufacturing. He and his wife moved back to their home at Grosse Pointe Farms, Michigan, where Harriet Newberry died in 1943 and Truman in 1945. They had one child: Mrs. Carol Lord Barnes Phelps.

Sources: *DAB, WWNC* (1921–22), *ABD, BDAC, WWWA*

Appendix

Architectural Drawings or Prints

There are no known architectural drawings or prints. However, potential archival resources in Baltimore have not been fully explored.

Photographs or Sketches

MIT/Rotch Visual Collections. Photograph by the Albert Levy Photographic Service, New York. Neg. access no. 39564. Excellent view of house from street showing both entrance and south elevations. c. 1887.

Photographs reproduced in:

Harper's New Monthly Magazine, vol. 70, 8 March 1885, p. 527.

ES, 12 January 1941. Exterior photograph of both the Pendleton house and neighboring Britton residence, published to illustrate an article by John Claggett Proctor, "Two Recently Removed at Scott Circle", Proctor's usual chatty and informative commentary on the early history of the area.



View of vestibule from hall, 1981

1401 Sixteenth Street, N.W.
The Susan Shields Residence

This house is located on the northeast corner of Sixteenth and O streets, N.W., on original lot 10 in Square 195; subdivision lots 81 and 82 are also included in the property. The land is now taxed as lot 847.

Previous Structures on the Site

The Hopkins Real Estate Map of 1887 shows a frame house on the site. The owner in 1888 was Noah Jeffries; he sold the land to Susan Shields on 18 April of that year and apparently had already sold the house. A permit to move it had been issued the day before (No. 1797, 17 April 1888).

History

Susan Hart Shields built the house at 1401 Sixteenth Street in 1888. She was the widow of William B. Shields, a former Norfolk newspaper publisher who had come to Washington around the time of the Civil War and who died in 1880 at his home on Franklin Square. His obituary in the *Evening Star* (5 April 1880) noted that he had erected several houses in the Franklin Square area. Nothing further is known about Mr. Shields or his widow, or why she decided at this point in her life to build a large house relatively far from the center of the city. William and Susan Shields had a daughter, Elizabeth, who was by this time married to William B. Gurley. After Mr. Shields's death the Gurleys, and later William's brother Charles and his wife, lived with Mrs. Shields at 909 Thirteenth Street, N.W. In 1888, William and Charles Gurley established a real estate, insurance and local securities business. In the same year Susan Shields built her house, perhaps more to further her son-in-law's career than for her own comfort.

Mrs. Shields purchased lot 10, Square 195 from Noah S. Jeffries for about $2500 in April 1888; in August she bought lot 82, less than a third as large and fronting on O Street, from her son-in-law; she paid him $5500. The building permit was issued in May; Samuel Edmonston was the architect, Charles Edmonston the builder, and the cost was estimated at $40,000.

Susan Shields died in 1900 and left her entire estate to her daughter. Both the William Gurley and Charles Gurley families had lived at 1401 Sixteenth Street since it was built, but in 1901 Elizabeth Gurley deeded the house to a relative living in Troy, New York, and she and her husband moved to Adams Mill Road. Slightly over a year later the house was sold again, this time to William Scully, whose family owned it until 1944.

Scully was a native of Ireland who had made a fortune buying up land in the American West, beginning in the 1850's. He ran his business affairs from Lincoln, Illinois, although he spent most of his time in England. In 1895, after enduring years of criticism directed at his leasing policies and the fact that he was an alien absentee landlord, and after laws affecting alien land ownership had been passed, Scully began the process of becoming a citizen and looked for a place of residence. According to his biographer, who makes reference to an article in the Kansas City *Star*, 26 January 1919, "Washington, D. C., seems to have been picked for a family residence because of the lack of citizen obligation in the District of Columbia and in order to avoid summons or taxes that might be imposed on a citizen of a state."[1] It was also said that Mrs. Scully and her daughter did not want to live in the Midwest.[2] Scully's first Washington house was Calumet Place, which he rented from the widow of General John A. Logan. The Shields residence was the only house William Scully ever bought; in spite of his wealth, he preferred to rent. According to records kept by the Scully estates, he spent about $12,000 fixing up and furnishing the house. Thomas Scully, William's son, later referred to it as a "poorly architected house."[3] The ledgers of the Scully estates show the usual

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[1] Homer E. Socolofsky, *Landlord William Scully* (Lawrence, Kansas: The Regents Press of Kansas, 1979), p. 128.
[2] James M. Stewart, agent, Scully estates, to Commission of Fine Arts, 14 July 1982; Commission of Fine Arts files.
[3] Socolofsky, op.cit., p. 129.

expenditures for a newly-purchased house—furniture, rugs, minor repairs. Some of the furniture was purchased from Mrs. Gurley for $1750; other pieces came from Clark and Davenport, for $1050, as did the rugs, costing $2315; Woodward and Lothrop was paid over $4400 for "goods to Gurley house." Another small but interesting item was the ten dollars paid for "electric batteries for burglar alarm." Architect P. J. Pelz was paid $150 in October 1902 "for services", and S. H. Edmonston about $20 in January 1903 "for repairs".[4] The only building permit from the period, however, was issued in February 1907. It was for constructing a skylight "in main roof, 6×8 feet" and cutting a window in the north wall. No architect's name was listed. It would seem that this was the skylight over the main stair; the window was either not cut through or has since been blocked up.

Soon after he bought the house Scully leased it to Senator Russell Alger of Michigan and went back to England, intending to return to Washington to live after the expiration of Alger's lease. However, he died in London in 1906. Senator Alger died in 1907, and in 1908 Mrs. Scully and her children were listed at 1401 Sixteenth Street in the *Elite List*. Apparently she lived in the house occasionally after that, but by 1910 she had a new tenant—Vice President James S. Sherman. Sherman died in 1912, although Mrs. Sherman lived in the house through 1914. The house was vacant until 1918, when it was leased for two years by the Netherlands legation. Another period of vacancy ended in 1924, possibly 1923, when it became the home of Senator Thomas F. Bayard, Jr., of Delaware. His residency continued until the expiration of his Senate term in 1929. This was apparently the last time the house was leased to a single tenant. The neighborhood had changed in the half century since Susan Shields built her house and the building itself was beginning to show its age. For five years it remained vacant; then Margaret Calvert leased it in 1936 and converted it to a rooming house, naming it Calvert House. In the meantime Mrs. Scully had died in London in 1932 and willed the residence to her children. They continued to lease it until the death of Frederick Scully in 1942. To settle his estate the house was sold in 1944 to Hallie Blick. She and her husband Alvin had been leasing it since 1938 and continued to operate it as a rooming house.

During the court proceedings leading to the settlement of Frederick Scully's estate, there was testimony from a real estate expert regarding the value and condition of the property in wartime Washington. He said:

> It is a very handsome house containing about twenty-three rooms and five baths, but the house is in very bad condition; it is being used as a guest house at the present time, and it is being used for the best purpose, in my opinion, that it can be used for at this time. The property is rented at $225 a month. . . . It is completely obsolete by today's standards. . . . The floors are in very bad shape in some places. . . . It's top value, if used, is not for the purpose it is being used now, but from the standpoint of an apartment site . . . I must say . . . every square foot of space is being utilized. . . . It is being utilized under very crowded conditions.[5]

1401 Sixteenth Street remained a rooming house until 1958 when it was purchased by Stirling V. Mead, a dentist, and remodeled for use as a dental hospital. It was also Dr. and Mrs. Mead's home during the period of their ownership. In 1960 the Meads sold the property to their son, Sterling G. Mead, who was also a dentist. He continued to use the building as a dental hospital until 1966, when he sold it to the Carroll Publishing Company. By this time lot 81, on O Street, had been added to the property. It was sold again in 1968 to the Roman Catholic Archdiocese of Washington, and in 1975 to William B. Ingersoll, Stuart M. Bloch and Jack N. Anderson, trading as 1401 Sixteenth Street Associates. The city directory listed the house as vacant from 1967–1974. Ingersoll and Bloch, both lawyers, and columnist Jack Anderson converted the building to office use, restoring the major rooms as closely as possible to their original appearance. (See *Architecture*) The remodeling, by architects Henry Grant Ingersoll (brother of William) and Glenn Chen Fong, won a preservation award from the Washington Metropolitan Chapter of the American Institute of Architects. William Ingersoll is the son of the late Dr. William B. Ingersoll and his wife, Lorraine Boley Ingersoll, former owners of another Sixteenth Street structure documented in this volume, the "Pink Palace" (see 2600 Sixteenth Street).

Architecture

The strong almost brooding qualities of the Shields house derive from a basic four-square geometry to which has been added the towering

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[4] Information from James M. Stewart, agent, Scully estates.

[5] Papers filed with the Register of Wills, District of Columbia; estate of Frederick Scully, Administration No. 60,875. Frederick Scully also owned another house in Washington: 4929 Rockwood Parkway, N.W.



Shields residence, c. 1900.
Martin Luther King Library, Washingtoniana Division



Shields residence, 1982. Note absence of neighboring houses at left.

hipped roof. In plan the house is square, approximately seventy feet to the side, with a notch cut out for the elevator shaft and basement areaway, extensions for the service chambers, which face the parking area, and projections for bays and tower.

The house has a military bearing, despite the fashionable additions of tower, projecting bays, gables and dormers as a means of achieving a picturesque, if not necessarily domestic, effect. There is nothing fussy about it. Decoration is severely limited and, in fact, reserved for what appear to be caps to battlements. The windows themselves add to the total impression, restricted as they are in size, type and embellishment to bare necessity. For the most part, they are single, one-over-one, double-hung openings without the stained glass, moldings or carvings associated with structures of this period.

Built in an era noted for its decorative frivolity, the Shields house is singularly restrained. It would be reasonable to believe that the designer and builder, Samuel and Charles Edmonston, were directly influenced by Henry Hobson Richardson. After all, the firm had built three of the famed architect's works in Washington: the Anderson, Hay and Adams houses (see *SSA* 1). Beyond the obvious spiritual affinity with Richardson, which extended to richly appointed interiors, further comparison would be begging the point.

Unlike the organic logic of Richardson's work, with its deep reveals and sculpted forms, the Shields house is comparatively naive and awkward. The building cannot evade its basic nature: a square with a variety of ponderous attachments in some cases ill-suited or clumsily integrated into the structure. There is a variety of cornice treatments, often at oddly staggered intervals, as well as bewildering architectural protrusions which break through the main cornice, colliding unhappily with each other. These circumstances do not make for a particularly adroit design, despite the overall inherent strength in character. Simply, there are too many unrelated secondary forms. The building would have been far more success-



View of service and O Street elevations

ful had the Edmonstons restrained themselves as much with these secondary geometries as they had with the decorative embellishments.

Within, the house consists of a great central stair hall around which the various spaces are gathered. Note should be taken of the two circulation themes on the principal floor; the hall is the primary route while the secondary pattern is created by the connections between the chambers.

As stated earlier, the interior offers a foil to the sobriety of the exterior. In this respect, the present day viewer still should be impressed despite the inevitable changes over the years which have resulted in a diminution of the interior decoration as originally conceived. A surprising amount of unpainted original woodwork remains in most of the former public rooms. The general theme of raised panel wainscoting and stylized carvings is augmented by a recurrent feature seen throughout the ground floor: heavily carved and pierced transom panels above all principal doorways.

Missing from the palette, however, is color. The walls and ceilings of the vestibule and stairhall are run-plasterwork molded in a low floral relief. Originally this plasterwork was colorfully painted in natural shades on a neutral ground. The curiously "stripped" look of the reception room is original, however; it never had a cornice. Rather, the pronounced coving was hand-painted with birds and flowers which blended into the walls and ceiling. Finally, although the dining room ceiling was similarly painted, it utilized a single unified theme, a single picture, with the wood ribbing seemingly placed over the painted scene to create a latticed bower effect.

Probably one of the most important decorative features of the house was the exceptional lighting fixtures, some in combinations of gas, electric and candle. Their present disposition is unknown. In contrast, one curious design aberration, common to several of the public spaces, is that the room corners are chamfered rather than squared off. This may or may not have been a clever device used to conceal plumbing or heating pipes.

Aside from the drawbacks mentioned, the Shields residence was not a "poorly architected house", as stated by Thomas Scully. It is well-built and logical in its sequence and arrangement of rooms. It can even be said that the house is dramatic, from the point of view of both the exterior as well as the interior.



Typical carved oak transom panel.

Site

Orientation: the residence occupies the northeast corner of the Sixteenth and "O" Street intersection on a lot measuring 67′–6″ wide by 90′–0″ deep exclusive of the 40′–0″ public space on Sixteenth Street. Two additional lots perpendicular to "O" Street, together measuring 45′–3″ wide by approximately 100′–0″ deep, back up to a public alley.

Enclosures: with exception of one bay connected to house, original panelled brick garden wall has been removed. Wall spanned from house and across first lot on "O" Street. Wrought iron fence broken by curb-cut now occupies site between remaining portion of wall and east end of second lot on "O" Street. Wrought iron fence was added to front of property after 1900.

Paving: five stone risers from public sidewalk to concrete walk lead to front stoop. Wide concrete apron at "O" Street curb-cut gives access to asphalt-topped parking area occupying both lots off "O" Street.

Landscaping: hemlock and deciduous trees at northwest corner with young ornamental trees and shrubs planted since 1974 in conjunction with recent renovation.

Exterior

Dimensions: according to an on-site inspection, the building measures 70′–8″ wide by 77′–9″ deep. These measurements include the projections into public space of tower and bays. The recorded heights are 64′–0″ from sidewalk to roof ridge, or 34′–0″ to the eaves.

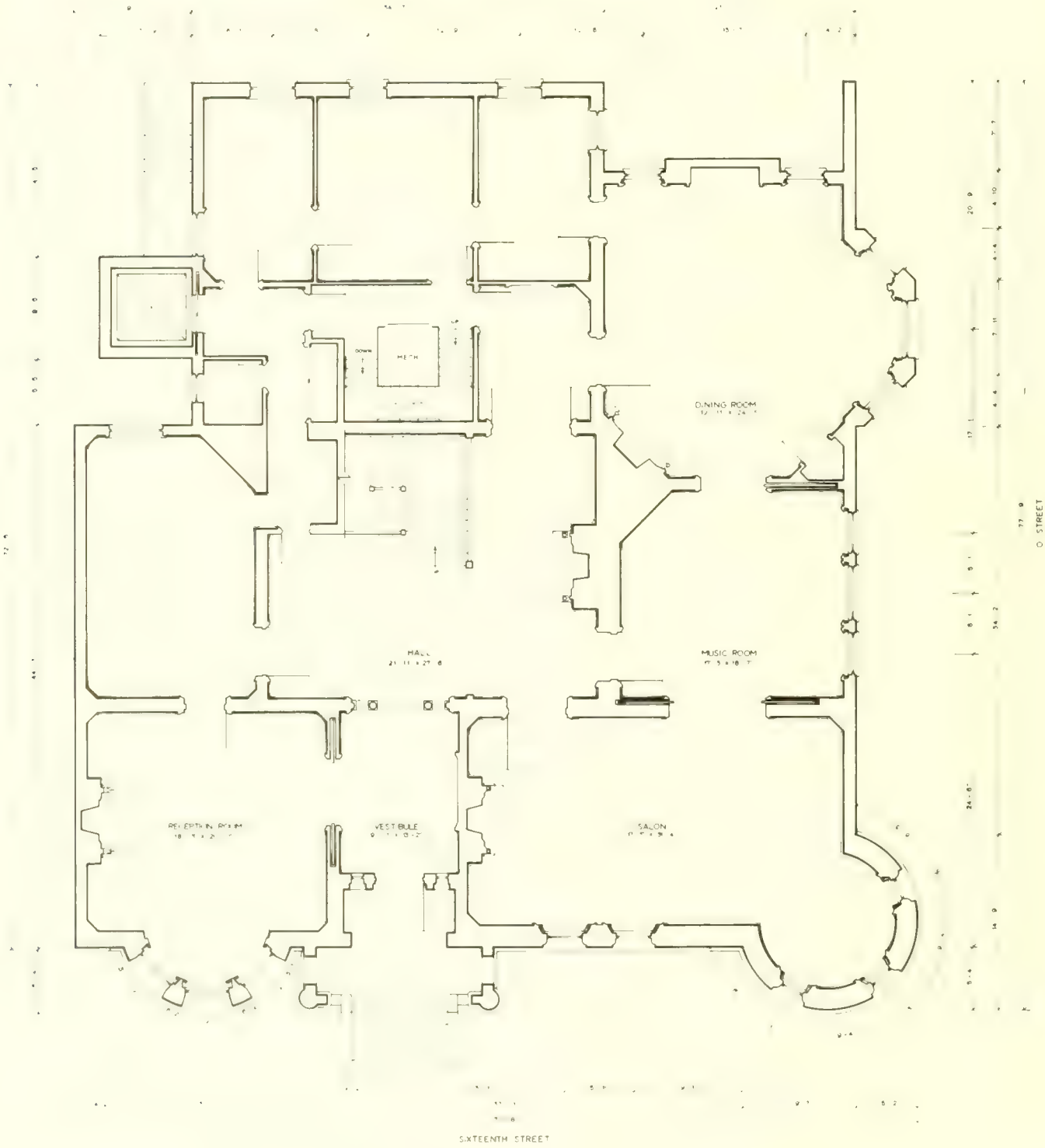
Foundations: concrete footings and pad with brick retaining walls for basement.

Structure: masonry, approximately 1′–1″ thick.

1401 16TH STREET, N.W.

SAMUEL EDMONSTON - ARCHITECT
FOR
SUSAN HART SHIELDS
MAY 31, 1888

U.S. COMMISSION OF FINE ARTS
DRAWN BY D PAIGE GEORGE - JULY 1984



Plan of principal floor

Walls: brick, common header bond, with decorative as well as structural motifs including hexagonal tiles and hexagrams, attenuated jack arches and exaggerated segmental arches.

Areaway: basement access originating at rear parking area and terminating at elevator tower at northeast corner of building. Areaway, 4′–0″ wide by 14′–5″ long, contains seven risers which lead down to entrance door.

Porch: sandstone. Seven risers between cheek walls with stylized acanthus carvings together flanked by rusticated base for porch superstructure. Base supports truncated pedestals with capitals from which spring an archway of voussoir blocks flanked by miniature turrets, the whole capped by a low parapet. Decorative beaux-arts railing capping parapet is not original.

Entrance: oak door with six raised lower panels, iron-latticed and glazed upper section, strapwork hinges and doorknob plate. Door flanked by sidelights, separated by stone pilasters and capped by transom light with iron lattice grille.



Detail of brickwork and parapet.



Principal entrance.

Windows: wood, double-hung, with hooks for shutters at rear, east elevation. Elliptical window to roof terrace at third floor overlooking Sixteenth Street.

Eaves: brick, dentils and corbels with copper-ornamented cornice. Entablature broken by gables, corner tower and projections.

Roof: slate, hipped, copper-crested. Single gables on "O" Street and overlooking parking area on east. Skylight near main roof ridge on west slope. Three-story corner tower capped by conical roof with copper finial.

Projections: two projections for third story windows interrupt cornice line on Sixteenth Street. Center projection flanked by squared piers with copper caps and covered by hipped roof. Secondary projection over bow flanked by cylindrical piers and covered by gabled roof.

Chimneys: seven; brick, plain and untrimmed.



View of hall from vestibule, c. 1902. Note that plaster is painted various hues to pick out design
Scully Estates, Lincoln, Illinois

Interior

Vestibule:
Width: 9′-10″
Depth: 13′-2″
Height: 12′-2½″
Flooring: twill-like wall-to-wall carpeting of dark green ground picked in tan.
Baseboard: none.
Wainscot: 4′-1″ high, oak; raised panels with reeded railing cap.
Walls: plaster covered with run plaster oak-leaf frieze painted white. (Evidence indicates original colors included greens, tans, mauves and metallic gold.) Opposite doors to reception room and backing the salon chimney wall is a 7′-11½″ high mirror, capped by a carved rinceau transom and set in a 6½″ wide reeded architrave.
Cornice: oak; reed, dentil and cyma.
Ceiling: plaster covered with run plaster oak-leaf frieze painted white and divided into squares by oak ribbing.
Doorways: 10′-1″ high to top of transom. 6½″ wide reeded architraves surround both doors and their pierced and carved rinceau transoms. Doors: 7′-11½″ high, raised panels.
Hall screen: cased opening with reeded architrave as at doorways. Fluted columns, 7′-9″ high, with chamfered pedestals, concave bases, protracted necking, and palmette and lotus capitals, paired with half-engaged columns. Columns support dentil architrave, pierced and carved rinceau frieze, bead and egg and dart cornice.
Lighting: original wrought iron hanging lantern with glass panels ornamented by frosted grapevines.

Hall: painted white except for woodwork
Width: 27′-6″
Depth: 21′-11″
Height: 12′-2½″



View of fireplace in hall.

Flooring: twill-like wall-to-wall carpeting of dark green ground picked in tan.
Baseboard: none.
Wainscot: 4′-1″ high, oak; raised panels with reeded railing cap.
Walls: plaster covered with run plaster oak-leaf frieze painted white. (Evidence indicates original colors included greens, tans, mauves and metallic gold.)
Cornice: oak; reed, dentil and cyma.
Ceiling: plaster covered with run plaster oak-leaf frieze painted white and divided into squares by oak ribbing.
Doorways: 10′-1″ high to top of transom. 6½″ wide reeded architraves surround both doors and their pierced and carved rinceau transoms. Doors: 7′-11½″ high, raised panels. 1′-3″ deep raised panel jamb of archway between hall and vestibule to dining room.
Chimney: breaks forward 2′-0½″.
Hearth: 5′-10″ wide by 1′-8″ deep; glazed tile.
Firebox: (raised 2¾″ from surface of hearth) 2′-1″ wide by 1′-4″ deep by 2′-3″ high; brick.
Surround: glazed brick tile.
Mantel: oak; beaded architrave surround, three sets of three consoles support shelf 4′-9″ wide by 8¾″ deep by 4′-6″ high. Overshelf has beveled and segmentally-arched mirror with rinceau side panels. Flanking shelf are fluted Ionic columns which support elaborated partial entablature interrupted by segmental arch for mirror casing, in turn supporting carved hood with egg and dart cap.
Stair: raised panel wainscot carriage. Bearing post at stair foot having Richardsonian 7′-0″ high pedestal for spiral-shafted dwarf column. Recessed panel newels with turned and spiralled balusters. Seven 7″ risers to first landing, four risers to second landing with stair overlook, two risers to third landing and ten risers to second floor. Galleries at second and third floors have been removed.

Reception Room: painted white except for natural wood of doors. (Dimension orientation from vestibule)



Central stair and skylight. Note plaster work.



Reception room, c. 1902.
Scully Estates, Lincoln, Illinois

Width: 18′–3″
(Bow depth to sill: 4′–10½″
Depth: 20′–0″
Height: 12′–2½″
Flooring: oak with Fontainebleau parquetry border edged in cherry.
Baseboard: 11″ high, wood; fascia with reversed cyma cap.
Walls and ceiling: plaster. This room was originally built without differentiation between wall and ceiling plane. The two planes are joined by an exaggerated cove.
Doorways: 5¾″ wide reeded architraves with bulls-eye corner blocks. 8′–1¾″ high door to secondary chamber, raised panels.
Windows: 10′–1″ high, wood; 2′–3″ high sills, combination louver and raised panel operable shutters.
Chimney: breaks forward 1′–1½″.
Hearth: 4′–10″ wide by 1′–8″ deep; original hearth material masked by oak flooring.
Firebox: 2′–6″ wide by 1′–6″ deep by 2′–5½″ high; ornamented cast iron back and side panels with unadorned frontice guard.
Surround: moulded and glazed tile.
Mantel: wood; tablet architrave of talon and dart flanked by leafed and fluted Ionic columns on double pedestals supporting frieze and projecting shelf 5′–11½″ wide by 1′–1″ deep by 4′–3½″ high.
Overmantel: mirror bordered by talon and dart architrave and flanked by lion mask and foliate consoles for denticulated cornice.

Salon (Boardroom): walls painted white, wood painted cream.
Width: 17′–3″
Length: 31′–4″
Height: 12′–2½″
Flooring: oak; basket weave.
Baseboard: 5¾″ high, wood; fascia, bead and cavetto.



Reception room (currently an executive office), 1981.

Dado: wood; flush alternating panels of scallop shell and swags, rosette and triglyph frieze.
Chair rail: 2′-2¾″ high, wood; 1¾″ deep.
Walls: plaster.
Cornice: cove with reeding.
Ceiling: plaster, interrupted by recessed canister lights.
Doorways: 5½″ wide reeded architraves. 10′-1″ high to top of pierced and carved rinceau transom. 1′-3″ deep, recess-panelled jamb to former music room. 7′-11¼″ high recess-panelled doors. Transom to hall removed, hall door reversed and hinged (pocket closed). Pierced transom over doors to former music room acts as air-intake screen.
Windows: 10′-1″ high, wood; panelled dados, 2′-2¾″ high sills, combination louver and raised panel operable shutters.
Chimney: breaks forward 1′-2½″.
Hearth: 5′-10″ wide by 1′-8″ deep; glazed tiles.
Firebox: 2′-4½″ wide by 1′-3″ deep by 2′-5″ high, cast iron; floral side and back panels, elaborated frontice guard.
Surround: moulded and glazed tile.
Mantel: wood; reeded, three-quarter-engaged columns with palm-leaf capitals support glyph architrave, decorated frieze with acanthus consoles, and shelf 6′-0″ wide by 1′-0½″ deep by 4′-6″ high.
Overmantel: removed.

Dining Room: natural woodwork, wall and ceiling plaster painted white.
Width: 19′-11″
(Bay depth to sill: 4′-11″)
Depth: 24′-5″
Height: 12′-3″
Flooring: oak; basket weave border edged in cherry.
Baseboard: none.
Wainscot: 4′-2″ high; square, raised panels with reeded railing cap.
Walls: plaster.
Cornice: wood; reed, dentil and cyma.
Ceiling: plaster with recessed lighting canisters and wood, Tudor-styled ribbing.
Doorways: 10′-1″ high to top of pierced and carved rinceau transoms. 8′-0″ high raised panel doors. 10″ deep jamb at former music room doorway.



Salon, c. 1902.
Scully Estates, Lincoln, Illinois

Salon (currently the board room), 1981.



Windows: 10′-1″ high; raised panel dado, 2′-4″ high sill, combination louver and raised panel operable shutters.

Serving niche: reeded pilasters support semicircular arched niche having raised panel 8′-8″ high soffit and jamb, sunburst spandrels, and triglyph entablature frieze with cyma cornice. Arch contains a full mirror. Original serving counter, removed.

China cupboard: set at diagonal to room. Reeded pilasters support semicircular arch containing glazed 8′-1″ high fanlight between sunburst spandrels, below triglyph entablature frieze with cyma cornice. Cupboard is accessed through full length, 6′-2½″ high, raised panel door having lozenge glazing in upper half.

Chimney: set at diagonal to room.

Hearth: 5′-8½″ wide by 1′-7″ deep; glazed tile.

Firebox: 2′-6″ wide by 1′-2″ deep by 2′-5½″ high; cast iron strapwork side and back panels with reeded frontice.

Surround: moulded and glazed tiles.

Mantel: wood; diminuitive brackets support secondary 3′-7″ high shelf below a carved rinceau panel flanked by beveled mirrors. Flanking, fluted, Ionic columns support a shelf 6′-1½″ wide by 1′-0″ deep by 5′-4″ high.

Architect and Builder

Charles and Samuel Edmonston, well-known Washington builders, functioned as both architect and builder for the Susan Shields house. Samuel was listed on the building permit as the architect; Charles was the builder. As is the case with most nineteenth century building firms, there is little information available concerning the business and no substantial listing of projects.

Charles Edmonston (1816–1897) was the elder and the founder of the firm; he was Samuel's uncle. His obituary in the *Evening Star*, 27 January 1897, supplies the most information yet found and so is quoted here in its entirety:

> Mr. Charles Edmonston died at his residence, 927 H Street, at ten o'clock this morning. Had he lived until the sixteenth of next month he would have been eighty-one years old. During his long life he had been almost entirely exempt from illness of any kind, and, being a man of exceptionally robust physique and unceasing industry, he gave himself unstintedly to his business, without a holiday for the nearly three-score years which he has spent in Washington. Two weeks ago he was prostrated by kidney trouble, which resulted in uremic poisoning, the cause of his death.



Dining room, c. 1902. Note lighting fixtures and ceiling mural.
Scully Estates, Lincoln, Illinois



Dining room (currently an executive office), 1981

Mr. Edmonston was born on the old estate of the family, in Prince George's county, between Laurel and Sandy Spring. The family came originally from Scotland, and was very tenacious of its name and honor. When he was fifteen years of age Mr. Edmonston came to Washington and learned his trade with James Towles, the father of Mr. H. O. Towles, who was afterward collector of customs under Andrew Jackson. Having served his time, he engaged as foreman with Joseph Bryan, with whom he worked for a number of years. He then became a member of the firm of Edmonston & Henning, and a few years later set up for himself, and for fifty-three years was one of the most prominent contractors and builders in Washington. He built nearly all of the noted residences of the city, among them that of General Anderson, on Sixteenth Street; Mrs. Zachariah Chandler's house, at the corner of Sixteenth and K Streets; the Adams and Hay houses, planned by Richardson the architect; the Tuckerman house, and many others famous for their architectural beauty and completeness. Among the old residences which Mr. Edmonston built was Mr. John R. McLean's house, facing McPherson Square, which he put up for Jonah Hoover, who was marshal of the District under Franklin Pierce. He also built the row of houses on Vermont Avenue opposite the Arlington for Governor E. D. Morgan of New York. He was a great friend of Edward M. Stanton, and built for him his residence facing Franklin Square, next to Senator Sherman's home, on K Street. When Early raided Washington Stanton sent all his papers and silver plate to Mr. Edmonston for safekeeping. Mr. Edmonston remodeled Wormley's Hotel for Representative Hooper of Massachusetts and the Riggs House for George W. Riggs. The last building on which he was engaged was one for Mrs. Stone on the south side of Pennsylvania Avenue, opposite Willard's.[6]

Mr. Edmonston was the oldest living member of his father's family. All of his brothers were dead, and none of the family attained the ripe old age to which he lived. He leaves three daughters, Mrs. Dr. Dulaney, Mrs. George W. Pearson and Miss Lily Edmonston, and three sons, Mr. W. E. Edmonston, Mr. Charles R. Edmonston and Mr. U. R. Edmonston. The interment will be at Oak Hill cemetery, but the funeral arrangements have not yet been fully determined upon. Mr. Edmonston was a member of what is known as the primitive or old style Baptist Church, and a most regular attendant at the meetings of this society.

[6] The Edmonston firm also added the mansard fourth floor and made other repairs to the house at 1525 H Street, N.W., documented in this book

Samuel Heston Edmonston (1846–1912) was the son of Jackson and Jane Elizabeth Edmonston. He was born in Washington where his father, like his uncle Charles, worked as a carpenter. Samuel was educated in the public schools in Washington and in private schools in Maryland and Virginia before deciding that he, too, would enter the carpentry trade.[7] He served as an apprentice to William H. Johnson, a Washington builder, for four years and then worked for two years as a journeyman before joining his uncle in 1871. When Charles Edmonston died, Samuel took over the firm and was the sole proprietor until his death in 1912. At that time the firm became known as S. H. Edmonston and Company, Inc., with S. Peter Wagner as president and C. E. Wagner as secretary-treasurer. Mr. Edmonston's daughter, Clarissa, was married to a man named Wagner, so it seems likely that S. Peter Wagner was her husband and that she was the C. E. (Clarissa Edmonston) Wagner listed as secretary-treasurer. The firm was listed in the city directories through 1925.

Samuel H. Edmonston was the builder of the Woodward and Lothrop store addition on G Street, designed in 1902 by noted Chicago and New York architect Henry Ives Cobb; and of the "Halls of the Ancients", a museum erected in 1898 on New York Avenue at Thirteenth Street, N.W.[8] Undoubtedly there were, and still are, many other examples of Charles and Samuel Edmonston's work in Washington; as yet, however, no further compilation has been made.

Sources not mentioned in text: *WPHW*, p. 317, Samuel Edmonston; obituary, Samuel Edmonston, *ES*, 15 Feb. 1912; will, Samuel Edmonston, Admin. No. 18756; will, Mary Elizabeth Edmonston, Admin. No. 33728 (1925)

Owners and Tenants

Susan Hart Shields (?–1900) was one of a number of well-to-do Washington women who built large, costly houses at a time in their lives when this would seem most unlikely, when they had been widowed and when their children were grown. As was true in the case of Mrs. George Pullman (who was not actually a Washington woman), it seems likely that Mrs. Shields built the house primarily as a residence for her daughter, Elizabeth Gurley, and her husband William, in the hope that a suitable residence would further his career.[9]

No information has come to light on Susan Shields, and very little is known about her husband, William B. Shields. Mr. Shields died in 1880, and from his obituary in the *Evening Star*



Original lighting fixture, vestibule, 1981.

(5 April) it would seen that he and his family came to Washington from Norfolk, where he was a newspaper publisher. At the time of Mr. Shields's death, they were living at 909 Thirteenth Street, N. W., on Franklin Square. The obituary noted that Mr. Shields had become interested in Washington "before and after the War" and was "among the first to show his enterprise as a man and his faith as a citizen in the National Capital in the erection of sever-

[7] In the city directories for the 1860s, there were four other Edmonstons listed as carpenters: Gabriel, Nathan, Enoch and John. Spelling of the name varied from year to year; often the "t" was omitted.

[8] This was built by Franklin Webster Smith to give the public a taste of his grandiose proposal for a National Gallery of History and Art, to be erected on a sixty-two acre site in Foggy Bottom. Construction of the Halls of the Ancient was financed principally by S. Walter Woodward, of Woodward and Lothrop. Both Henry Ives Cobb and Paul Pelz were involved with Smith as architectural consultants for his numerous schemes to "aggrandize" Washington, including a new White House on Sixteenth Street. (See *SSA* 1:326–27.)

[9] See *SSA*, 1, 1125 Sixteenth Street, N.W., for a discussion of the Pullman house.



Mantel, reception room. Note parquetry floor and patterning of firebox

al handsome residences in the neighborhood in which he lived so long and died so much regretted.'' Oddly enough, William Shields was not listed in the city directory until 1878, just two years before he died. Elizabeth Gurley was the only heir-at-law when Susan Shields died, intestate, in 1900. Mrs. Gurley deeded the property in 1901 to Harry C. Shields and Seymour Van Santvoord of Troy, New York, presumably relatives.

William Brooks Gurley (1844–1915) was the husband of Elizabeth Shields. He lived at 1401 Sixteenth Street from the time it was built until 1901, when his wife sold the house following her mother's death.

William Gurley, a native of Indianapolis, was the son of Reverend Phineas Gurley, pastor of the New York Avenue Presbyterian Church during the Lincoln administration, when it was the President's church. William Gurley was educated at Columbian College (now The George Washington University). After graduation and service in the army during the Civil War, he went to work for the Washington Gas Light Company. He stayed with this company until 1888, when he and his brother Charles established Gurley Brothers, a real estate, insurance and securities firm with offices at 1335 F Street, N. W.

Mr. Gurley was president of the Washington Stock Exchange (1892–93) and of the Industrial Home School. He was a director of the Washington Loan and Trust Company, Columbia National Bank, National Union Fire Insurance Company, Columbia Title Company, and Emergency Hospital. He was actively involved in his father's church and in the development of the local YMCA, of which he was president at one time. After retirement in 1906, he and Mrs. Gurley lived with a son, the Reverend Melville B. Gurley, in Germantown, Pennsylvania, where he died in 1915. He was survived by his wife, a daughter, and four other sons.

Sources: *Eminent and Representative Men of Virginia and the District of Columbia of the Nineteenth Century* (Madison, Wisconsin: Brant and Fuller, 1893), p. 137; *Illustrated Washington: Our Capital* (New York: American Publishing and Engraving Company, 1890), p. 116; obituary: *ES*, 11 Feb. 1915.

William Scully (1821–1906) bought the house at 1401 Sixteenth Street in 1902, shortly before his eighty-second birthday. A native of Ireland, he had spent most of his life in England, made a fortune in the American West, and in 1895 decided to establish his permanent residence in Washington, D. C.

While his obituary in the *New York Times* noted that William Scully ''cared nothing for society or politics'', he did care passionately for land.[10] Dubbed ''Lord'' Scully because of his vast holdings and the way he administered them, Scully was landlord of some 224,738 acres, over 350 square miles, in Illinois, Kansas, Nebraska, and Missouri. He paid between two and one-half and three million dollars for his land and purchased it over a period of forty-seven years.[11] His story, not well-known, is undoubtedly one of the most interesting to come out of the Midwest.

William Scully's father, Denys, was a well-to-do landowner in Ireland who died when Wil-

[10] *NYT*, 19 Oct. 1906, 9:5
[11] Socolofsky, op.cit., p. 126.

liam was nine.[12] William's brother James took over the management of the family lands and became notorious for his harsh administration and his frequent eviction of tenants; consequently, he was involved in a series of tenant uprisings in the 1830s and early 1840s. In one of these he was killed. The effect of his death, plus the dismal aspect of life in Ireland during the Potato Famine, and the uncertain future after the 1846 repeal of the Corn Laws, made William decide to look elsewhere to invest the capital he had inherited after his mother's death in 1843. In a 1901 interview Scully explained why he came to this country:

> Just at the time when I was seeking fields for my work I was attracted to the United States. I was a farmer. I had worked in the field on our Irish estates, and had learned the economics of agriculture at schools. So I was more than a farmer. I was a scientific farmer.

[12] Denys Scully was also a strong proponent of Catholic rights in Ireland, but his son, years later, became infuriated by a priest's criticism of the way he treated his tenants and took his family out of the church and became an Anglican (c. 1865).



Doorway to former music room, salon. Note delicately carved transom panel.



Mantel, salon. Note tile work and exceptional iron firebox.

> The people of the United States were at that time very eager to induce persons with brains and money to come and assist them in the development of this wonderful country. I was interested. I knew I had the money, and I was pretty sure I had the brains. A man must be sure of this to be successful. Reputable newspapers were printing invitations to Europeans to come. . . . [13]

Scully left Ireland in 1850, landed in Philadelphia, took a train to Altoona, the end of the line, then purchased a horse and saddle and a spade and set out, sampling the soil as he rode west. He ended his search for rich, cheap land in Logan County, Illinois, and made a block purchase of 8520 acres, paying $1.25 per acre. He said later, "I not only selected the richest soil I could find, but I secured land in a straight line between the cities of St. Louis and Chicago. I knew there would be a railroad between those cities, and that rich prairie land close to the railroad would be valuable."[14]

Scully then returned to Ireland to borrow money from his family for more land, and to get married. He returned with his bride to Illinois, but by 1854 Mrs. Scully's health had been so undermined by malaria, not uncommon in this swamp-ridden area, that he took her back to Ireland and left his Illinois lands in the hands of an agent. For the next five years he turned his attention to his Irish estates and his wife's health, but in 1861 Mrs. Scully died, leaving her husband with three daughters. Scully's harsh ways with his Irish tenants brought him more and more trouble; he was nearly killed in 1868 during an uprising in Ballycohey. Partially in response to men like Scully, Parliament passed the Irish Land Act in 1870, providing more legal protection to tenants.

After this decade of strife, Scully spent little time in Ireland and renewed his interest in his American holdings. He bought more land, this time in Kansas and Nebraska. Cheap government land was no longer easy to come by, but Scully managed to buy close to 8,000 acres in Kansas at the old price of $1.25. Other land purchased in the 1880s and 1890s cost him more, but by this time he was a very rich man.

The cruel practices of the Irish years were not visited upon Scully's American tenants, although he ruled with an iron hand; the one year leases granted set up strict requirements for all tenants. Yet, Scully leases were in demand; many tenants stayed for years, others made enough money to buy their own farms. The conflicting opinions of William Scully were no more clearly illustrated than in the two obituaries published in the *Lincoln Courier*. The first one, the true obituary, which appeared the day after his death (18 October 1906), was generally complimentary: "Perhaps no man has been so greatly misunderstood and consequently misjudged. . . . " Never known to have been a generous contributor to charity, Scully was said to have been "just and fair towards his American tenants" and to have exhibited "liberality" towards them "from time to time". However, it was noted that this "liberality" was seen by Scully "not as acts of charity but as sensible and farseeing acts of business acumen." On 20 October another obituary appeared. One of the headlines read: "World Will Not Miss Him", and the general tone of the article was more critical, stressing his harshness and selfishness and the resentment towards him as an alien. Agitation for anti-alien laws had increased in the second half of the nineteenth century until by the 1880s they had been passed in Illinois, Kansas, and Nebraska; in 1887 a federal law restricted ownership of real estate in the territories to American citizens, and in Illinois an alien could not hold land longer than ten years. To protect his holdings in that state, which were at the time his most valuable, Scully began the process, in 1895, of becoming an American citizen. In the same year he moved to Washington. Actually, Scully had begun the citizenship process in the 1850s, but abandoned it when he moved back to Ireland because of his wife's illness.

During the 1870s and 1880s Scully was not only expanding his empire but consolidating and improving the management of his holdings and studying soil fertility and yield. He had always been a keen student of the latest agricultural methods, and he employed trained agriculturalists, sometimes sending them to universities for more training.

In spite of his growing business in the United States, centered in Lincoln, Illinois, Scully continued to spend most of his time abroad. He moved to London in 1870 and rented a house in Holland Park, Kensington. By this time he had drifted away from his three daughters, and in 1876 he married again. His wife, the daughter of a neighbor, had been born in Mexico and carried a reminder of her birthplace in her name, Enriqueta Angela Chynoweth. She was twenty-seven, Scully was fifty-four, and within five years they had four children. Two of the sons, Tho-

[13] Socolofsky, op.cit., p. 21. Quoted from the *St. Louis Post-Dispatch*, 31 Mar. 1901, an interview with Scully.

[14] Ibid., p. 22. Quoted from the *St. Louis Post-Dispatch* interview

mas and Frederick, carried on as landlords of the Scully estates, as do their sons today.

While the Scully family lived in England and France most of the year, they were planning to take up residence at 1401 Sixteenth Street early in 1907. William Scully, however, never lived in the house; he died of cardiac arrest in London in October 1906. Obituaries reported that he was to be buried in Washington; instead, he was laid to rest not far from his London home in Kensal Green cemetery.

Angela Scully (1849–1932) was apparently more outgoing than her husband, according to descriptions obtained from family members and newspapers by William Scully's biographer, Homer Socolofsky. She was described in this way:

> Angela Scully was a typical nineteenth-century *grande dame* who became a rather large woman in later years. On one of her trips to America she arrived with a maid and seventeen trunks. She was frequently seen wearing "a black silk old fashioned dress probably not changed in style" for many years. She was interested in "running a perfect household, always paying her bills on time, and being kind and severe to those who worked for her or lived on the Estate." Her attitude toward servants and those around her reminded some who knew her of what they had heard about Queen Victoria, and it made them wonder if Mrs. Scully were modeling her behavior after that of the dowager Queen.[15]

When the Scully family moved to Washington they employed a large number of servants, including coachmen and footmen for their carriages. There was entertaining "on a scale of elegance, but nothing to attract unusual attention." Mrs. Scully and her daughter were the most active socially, and it was reported in 1901 that Angela "frequently assisted Mrs. Thomas Walsh with her entertaining."[16] The boys studied law in the offices of Jackson H. Ralston and Frederick L. Siddons, Scully's Washington attorneys.

After her husband's death in 1906, Angela Scully and her children resided in the Sixteenth Street house from time to time until about 1912, when failing health caused her to spend most of her time in her London home. She lived until 1932; her will, dated 1931, still gave 1401 Sixteenth Street as her permanent residence.

Sources not footnoted or mentioned in text: Sophy Burnham, *The Landed Gentry* (New York: G. P. Putnam's Sons, 1968), pp. 139–52; Lawrence B. Stringer, *History of Logan County*, Illinois (Chicago, Pioneer Publishing Co., 1911, reprinted 1978), pp. 117–19. Obituaries: Angela Scully: *Lincoln Courier*, 6 Feb. 1932; Thomas Scully: *NYT*, 13 July 1961, 29:1; *Lincoln Courier*, 13 July 1961; Frederick Scully: *NYT*, 30 Oct. 1942; *Lincoln Courier*, 28 Oct. 1942.



Dining room (currently an executive office).

Russell Alger (1836–1907) was born in a log cabin in the Western Reserve of Ohio. His parents, Russell and Carolyn (Moulton) Alger were people of very modest means; both had died by the time Russell reached the age of twelve years. Consequently, the young boy was left with no financial support and had to work for his board and clothing, as well as aid a younger brother and sister. His formal schooling was meagre, but he was able to take some classes at night and in 1857 began to study law with a firm in Akron. In 1859 he was admitted to practice and went to work with a law firm in Cleveland. Impaired health, however, forced him to give up the practice of law, and he left in that same year to enter the lumber business in Grand Rapids, Michigan, hoping that the outdoor life would restore his strength. After moderate success, he suffered some financial reverses, and with the outbreak of the Civil War entered the army as a private.

Alger was apparently a brilliant soldier and took part in more than sixty battles. Promoted

[15] Ibid., p. 100.
[16] Ibid., p. 128.

quickly to major, he was a colonel by 1864, in command of a regiment under General Sheridan. He resigned from the army in that year, because of illness according to his own report, although later there were charges, never proved, that he was dismissed for absence without leave. In any case, he was subsequently given brevet rank: as brigadier general for gallantry and later as major general of volunteers.

The war ended, Alger settled in Detroit, reentering the lumber business with great success and also becoming active in Republican politics in the state. His interest in politics culminated in his election as governor of Michigan in 1884; he served one term and then returned to business, although he was a "favorite son" candidate at the Republican National Convention in 1888. Alger was also honored during this period of his life by being named to command the Grand Army of the Republic in 1889.

Alger's experience in national politics was less successful. He was appointed secretary of war by President McKinley in 1897, but was unable to manage the department efficiently or organize it on a war-time basis when war with Spain threatened and then actually broke out. Bureaucratic red tape, elderly senior army officers, the lack of any systematic study of problems to be faced in case of war, even the lack of funds to prepare an expeditionary force, all created a state of chaos when war came. Criticism was directed against Alger for these deficiencies, although McKinley himself probably deserved part of the blame. The President kept Alger on through the winter of 1898–1899, but when events had calmed down somewhat and it was suggested that Alger might be a candidate for the Senate, McKinley asked for his resignation. When Senator James McMillan of Michigan died unexpectedly in August 1902, Alger was appointed his successor; he was then elected by the legislature in 1903 for the remainder of the term, to expire in March 1907. Alger died just two months before this date, in January 1907.

Senator Alger was married in Grand Rapids in 1861 to Annette Henry, daughter of a leading citizen of that city. He was survived by his wife and five of their nine children.

Sources: *DAB*, *NCAB* 5:276

James Schoolcraft Sherman (1855–1912) was the son of a newspaper editor and Democratic politician; against his father's advice he entered politics on the Republican side and ultimately became vice president under President Taft.

Sherman was born in Utica, New York, the son of Richard Updike and Mary Frances (Sherman) Sherman. He received his law degree from Hamilton College in 1879, was admitted to the bar and entered his brother-in-law's firm in Utica. Although he continued his practice for many years, business and politics soon became his main interests. He was president of the New Hartford Canning Company after his father's death in 1895, and of the Utica Trust and Deposit Company from the time of its organization in 1900.

Sherman's political career began in 1884 when he was elected mayor of Utica. He was then elected to Congress from 1887 to 1891 and again from 1893 to 1909. His congressional career was not particularly distinguished, but he established close friendships with such influential "regular" Republicans as Joseph Cannon and Thomas B. Reed. Sherman's real expertise lay in the field of parliamentary management; next to Speaker Reed, he was considered the best presiding officer in the House. When Reed retired Sherman was an unsuccessful candidate for the speakership. In 1908 he was selected as a vice-presidential candidate to run with Taft, largely due to a speech made on his behalf by then Speaker Cannon. The ticket was successful, and it was during his tenure as vice president that Sherman lived at 1401 Sixteenth Streeth (1910–12). He was nominated again in 1912, but died in Utica before the election took place. His widow, the former Carrie Babcock of Utica, continued to reside in the house until 1914. The Shermans had three sons.

Vice President Sherman was a member of various organizations in Utica, and of the Union League, Transportation and Republican clubs in New York City. In Washington he was a member of the Columbia Country Club. He was a trustee of Hamilton College, which conferred upon him the degree of L.L.D. in 1905.

Sources: *DAB*, obituary *ES*, 31 Oct 1912

Thomas Francis Bayard, Jr. (1868–1942), attorney and senator from Delaware when he lived at 1401 Sixteenth Street (1923–1929), was born in Wilmington. He was the son of Thomas Francis Bayard, also a senator, as well as secretary of state under Cleveland and the first representative from the United States to Great Britain to have the title of ambassador (1893–1897). Thomas F. Bayard, Jr.'s grandfather, great-uncle, great-grandfather and great-great-grandfather were also senators, a record unmatched by any



Detail of gable brick work, east or service elevation

other American family. His mother was Louisa Sewell (Lee) Bayard.

Thomas F. Bayard, Jr., received his B.A. degree from Yale University, after graduating from St. Paul's School in Concord, New Hampshire. He attended law school at Yale for one year, then read law in his father's office and was admitted to the Delaware bar in 1893. A law practice in Wilmington preceded a move to New York City, where he was assistant corporation counsel. Returning to Wilmington in 1901, he became active in Democratic politics and was chairman of the Delaware State Committee from 1906 to 1916 and city solicitor from 1917 to 1919. In 1921 Bayard was elected to the Senate to fill an unexpired term and the full term following, which expired in 1929. At this time he returned to his law practice in Wilmington. While in the Senate, Bayard was a member of the Foreign Relations, Appropriations, Insular Possessions, and Claims committees. Upon retirement he pursued his interest in Delaware history and was chairman, in 1938, of the Delaware Tercentenary Commission, formed to celebrate the three hundredth anniversary of the landing of the Swedes in Delaware.

Thomas Bayard, Jr., was a member of the Sons of the American Revolution and for many years president of the Wilmington Club. He was married in 1908 to Elizabeth Bradford DuPont; they had five children.

Sources: *NCAB* 31:445-46, *BDAC*.

Appendix

Chain of Title

1888 Deed 18 April, recorded 5 May; Liber 1318 folio 31
Noah S. Jeffries et ux, Marie, (of Ridley Park, Pennsylvania) to Susan Hart Shields
Original Lot 10 in Square 195; for $2518.75

1888 Deed 28 July, recorded 9 August; Liber 1338 folio 39
William B. Gurley et ux, Elizabeth H., to Susan Hart Shields
Lot 82 of Curtis J. Hillyer's subdivision in Square 195; for $5500.

1901 Deed 15 August, recorded 10 October; Liber 2605 folio 152
Elizabeth H. Gurley to Harry C. Shields and Seymour VanSantvoord (of Troy, New York)
Original Lot 10 and Lot 82 in C. J. Hillyer's subdivision of Square 195. $6.25 in Internal Revenue Stamps affixed, at the rate of $.50 per $500, making the cost approximately $6250.

1902 Deed 4 October, recorded 27 October; Liber 2688 folio 169
Harry C. Shields et ux, Juliette Mc C., and Seymour VanSantvoord et ux, Caroline H. (of Troy, New York), parties of the first part; and Elizabeth H. Gurley et vir, William B., parties of the second part; to William Scully, party of the third part
". . . all of original Lot . . . (10) in Square . . . (195), and all of Lot . . . (82) in C. J. Hillyer's subdivision of part of said Square, as per plat recorded in Liber No. 11 at folio 99, of the records of the Surveyor's Office of the District of Columbia . . . " No cost given.

1906 Will of William Scully, Administration No. 14065
All property left to wife, Angela Scully.

1932 Will of Enriqueta Angela Scully, Administration No. 43338
Mrs. Scully was living in London at the time of her death and made both British and American wills. This will divided her American property equally among her three children. Her permanent address was listed as 1401 Sixteenth Street.

1938 Deed 16 May, recorded 9 November; Liber 7287 folio 98
Ida Angela Harriet Parry and Arthur Parry, her husband (of London, England) to Thomas A. Scully and Frederick Scully (of Lincoln, Illinois)
" . . . an undivided one-third interest in . . . Lot (10) in Square . . . (195) and Lot . . . (82) in C. J. Hillyer's subdivision . . . in Square . . . (195). . . . " $8.50 in Internal Revenue Stamps affixed, at the rate of $.50 per $500, making the cost approximately $8500.

1942 Will of Frederick Scully, Administration No. 60,875
Mr. Scully owned property in England as well as the United States and left both British and American wills. He left all his property in the District of Columbia including "all my undivided interest in the residence property at 1401 Sixteenth Street in the city of Washington" to his sons, William and Robin Frederick Scully. In the court proceedings leading to final settlement of the estate, the sale of this property was ordered to satisfy a deficiency of personal assets needed to pay debts.

1944 Deed, 9 June, recorded 27 June; Liber 7984 folio 389
Thomas A. Scully, William E. Trapp, and John C. Scully, Executors under the will of Frederick Scully, deceased; and Thomas A. Scully and Violet Scully, his wife (all of Illinois) to Hallie M. Blick
"Whereas, Thomas A. Scully [et al] . . ., acting pursuant to order of the District Court of the United States for the District of Columbia, passed May 24, 1944 in Administration Cause 60,875, having sold the undivided one-half interest of the estate of Frederick Scully, deceased, in and to the hereinafter described land and premises unto Eula M. Pollard, which sale having been duly represented to said Court, was ratified and confirmed by Decree passed June 9, 1944 in said Administration Cause, And Whereas, the said Eula M. Pollard has assigned her right of purchase unto Hallie M. Blick, in evidence of which the said Eula M. Pollard has signed and sealed these presents, And Whereas, the said Hallie M. Blick having fully complied with the terms of said sale has become entitled to this conveyance: Now Therefore, . . . Thomas A. Scully [et al] . . . do grant . . . Original Lot . . . (10) and lot . . . (82) . . . Square 195. . . ." For $50,000.

1958 Deed 4 August, recorded 6 August; Liber 11086 folio 69
Hallie M. Blick and Alvin R. Blick, her husband, to Samuel J. L'Hommedieu, Jr.
Original lot 10 and lot 82, Square 195. $137.50 in Internal Revenue Stamps affixed, at the rate of $55 per $500, making the cost approximately $125,000

1958 Deed: 4 August, recorded 6 August; Liber 11086 folio 71
Samuel J. L'Hommedieu, Jr., to Sterling V. Mead et ux, Neva A.
Original lot 10 and lot 82. $247.50 in Internal Revenue Stamps affixed, at the rate of $.55 per $500 making the cost approximately $225,000.

1959 Deed 9 January; Liber 11183 folio 308
James G. Ewell and wife, Adelaide E., to Sterling G. Mead and wife, Lela H., and Clarence McLanahan and wife, Dorothy M.
The Meads and McLanahans each received a one-half interest "in and to Lot . . . (81) in C. J. Hillyer's subdivision of lots in Square . . . (195) as per plat recorded in the Office of the Surveyor of the District of Columbia in Liber 11 at folio 99 . . ." $19.80 in Internal Revenue Stamps affixed, at the rate of $.55 per $500, making the cost approximately $18,000.

1960 Deed, 29 June, recorded 11 July; Liber 11449 folio 114
Sterling V. Mead and wife, Neva A., to Sterling G. Mead and wife, Lela Grace
Original lot 10 and lot 82. $159.50 in Internal Revenue Stamps affixed, making the cost approximately $145,000. A Memorandum of Sale attached, explaining that elder Meads have sold an eighty percent interest in this property to their son and daughter-in-law, who agree to pay them an annuity of $825 during their lifetime; the remaining twenty percent was conveyed as a gift.

1966 Deed 4 January, recorded 27 January; Liber 12555, folio 246
Sterling G. Mead and wife, Lela H.; Clarence R. McLanahan and wife, Dorothy D. (said Lela H. Mead also known as Lela Grace Mead); and Sterling V. Mead and wife Neva A., joining in conveyance to release annuity payments as to the property being conveyed; to Carroll Publishing Company
Original lot 10 and lots 81 and 82, Square 195. $561 in Internal Revenue Stamps affixed, at the rate of $.55 per $500, making the cost approximately $510,000

1968 Deed 16 January, recorded 5 February; Liber 12849 folio 65
Carroll Publishing Company to Most Reverend Patrick A. O'Boyle, Roman Catholic Archbishop of Washington and his successors in office . . . a corporation sole incorporated by an Act of Congress. . . .
Original lot 10 and lots 81 and 82, Square 195. No cost given.

1974 Deed 1 February, recorded 7 February; Instrument No. 02999
Most Reverend William A. Baum, Roman Catholic Archbishop of Washington and his successors . . . to William B. Ingersoll, Stuart Marshall Bloch and Jack N. Anderson, cotenants in Partnership trading as 1401 Sixteenth Street Associates, a Joint Venture created by an unrecorded agreement dated 17 January 1974
Original lot 10 and lots 81 and 82, Square 195. The D.C. Recordation Tax was $1500, at a rate of one-half percent of the purchase price, making the cost approximately $300,000.

Selected Building Permits[17]

Owner: Susan Hart Shields
1888 No. 2136, 31 May. Permit to build
Architect: Samuel Edmonston; builder: Charles Edmonston; estimated cost: $40,000. Three story and cellar pressed brick dwelling.
1892 No. 137, 18 July. "Rebuild brick arch with stone", location not specified. Builder: Charles Edmonston.

Owner: William Scully family
1907 No. 2610, 27 February. "Construct skylight in main roof (6×8 feet) and window in north wall."
1937 No. 202150, 5 May. "Repair floor and cut windows 2×3 feet through wall and cut door in inside partition."

Owner: Hallie M. Blick
1945 No. 280497, 4 October. "Cut new opening in bathroom wall, install new bath fixtures and one bath complete. . . . Install two new radiators. . . ."
1946 No. 289613, 11 October. Alter bathrooms.
1957 No. A18461, 5 April. Erect new non-bearing gypsum partition, cut door in non-bearing wall.

Owner: Sterling V. Mead family
1958 No. B38511, 7 August. Exploratory work in preparation for remodeling.
1958 No. B39585, 12 September. New partitions, first, second and third floors.
1958 No. B40511, 10 October. "Build masonry addition to building, also convert building to dental clinic hospital and four residential units for staff." $10,000.
1958 No. B38722, 14 October, Plumbing fixtures; $8000.
1958 No. B42180, 25 November; One passenger elevator; $14,490.
1958 No. B42513, 9 December. Revision to B40511: relocate bath in basement, build two screen partitions, oxygen storage room, etc.

Owner: 1401 Sixteenth Street Associates
1974 No. B223498, 18 March. Remodeling; $8000. (This permit found on old tax assessor's cards now at National Archives; no other information was given.)

Architectural Drawings or Prints

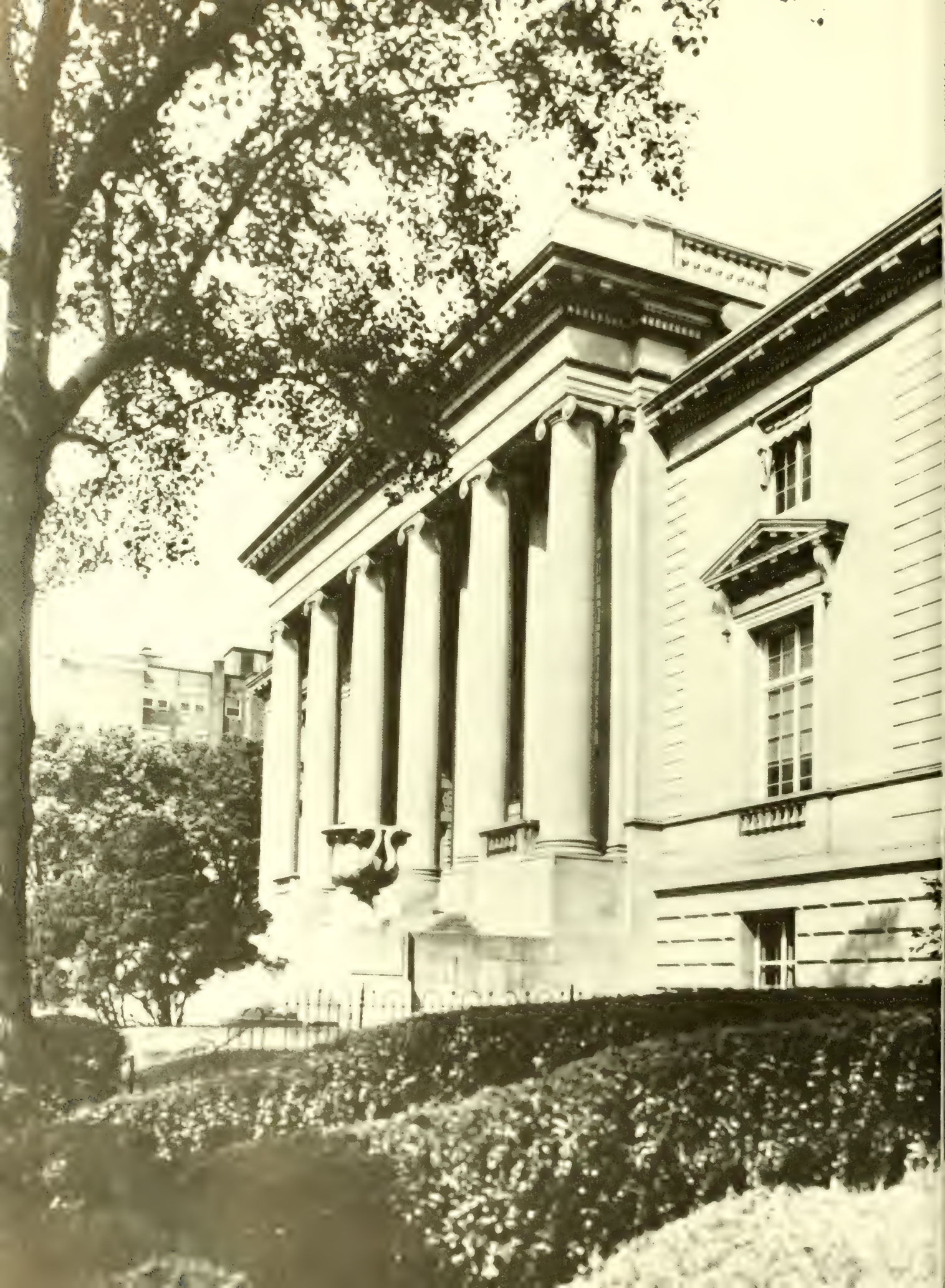
None found for the original house. Prints of drawings for the 1974 remodeling and restoration are on file with 1401 Sixteenth Street Associates.

Photographs or Sketches

MLKW Photograph: general view, Sixteenth and O Street facades, c. 1900.
Scully Estates, Lincoln, Illinois. Five interior photographs, c. 1903, including entrance hall, reception room, drawing room, dining room, and library.
1401 Sixteenth Street Associates. Photograph: general view with awning over entrance, "Calvert House" sign on awning, c. 1940.

Photographs reproduced in:
WP, 2 November 1975, D9. Exterior, dining room and stairwell. These illustrate an article by Sarah Booth Conroy, "A Happy Ending on Sixteenth Street", which also gives a description of the house.

[17] The box containing permits for this address dated from 1959 to 1975, approximately, was never transferred by the D. C. government to the Federal Records Center, Suitland, Maryland, and is presumed lost.



1530 P Street, N.W.
The Carnegie Institution of Washington

The administration building of the Carnegie Institution is located on the southeast corner of Sixteenth and P Streets, in Square 195, on subdivision lots 86–90, including also lot 85 and the north half of lot 84; an addition on P Street occupies subdivision lots 91–95. Across an alley paralleling P Street are garages and parking on subdivision lots 126–28, 144 and parts of lots 112 and 129; the property is now known for purposes of assessment and taxation as lots 838 and 848.

Previous Structures on the Site

The ground on which the original structure was built was vacant at the time of construction in 1908. Late nineteenth century houses occupied the site of the 1937 addition.

History

In 1901 steel magnate Andrew Carnegie retired and sold his business to the newly-formed United States Steel Corporation. He had fulfilled the first part of his own "Gospel of Wealth", set forth in 1889, by acquiring a large amount of money; now it was time to fulfill the second part, which was to give away what he had accumulated. The *Dictionary of American Biography* notes that Carnegie disliked the word "philanthropist" and saw himself instead as a "distributor" of wealth "for the improvement of mankind". He was as successful as a distributor as he had been as an accumulator; he gave away not only his income but most of the principal as well, his benefaction amounting to $350 million. While the greater amount was given to institutions in the United States and reflected his interests in the arts and sciences, education, and the pursuit of world peace, he also gave generously to institutions in his native Scotland and elsewhere in Great Britain.

In 1902, soon after his retirement, Carnegie made the first of his endowments to the Carnegie Institution of Washington; the gifts eventually totaled $22 million. The purpose of the institution was "to discover the exceptional man and to promote original research". In the early days, under its first president, Daniel Coit Gilman, the greater part of the budget was spent in giving grants to individuals. Robert Woodward, who succeeded Gilman, encouraged instead a departmental structure, by which money was put into fewer places but researchers received more consistent support. Departmental programs have generally continued over many years, but occasionally have been ended when their goals were reached, or when they had attracted patrons with more ample funding, either in private industry or within the federal government. At present there are five departments: Department of Embryology, Baltimore, Maryland; Department of Terrestrial Magnetism, Washington, D. C.; Department of Plant Biology, Stanford, California; Mount Wilson and Los Campanas Observatories, Pasadena, California; and the Geophysical Laboratory, Washington, D.C. The organization and work of the Carnegie Institution of Washington are well-summarized by this excerpt from a brochure published by the institution:

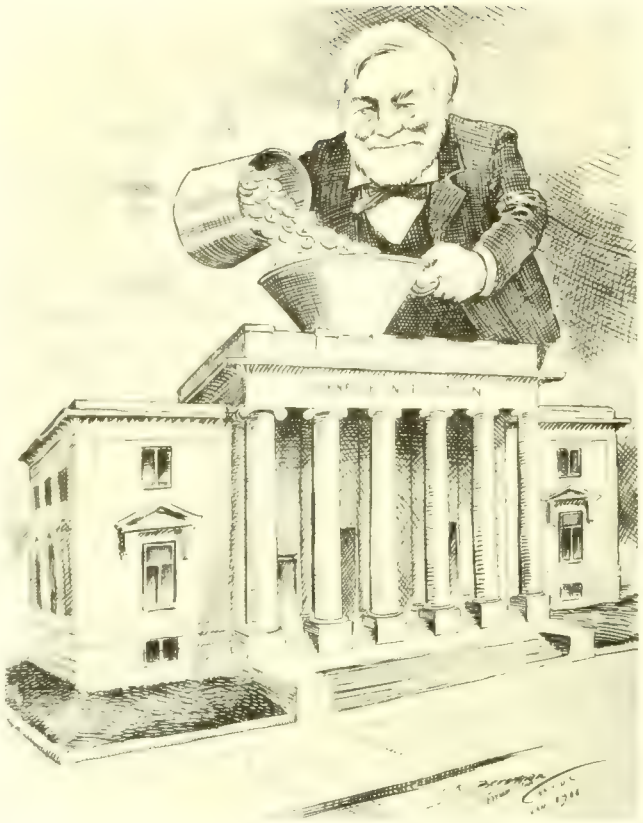
> It was Mr. Carnegie's intention that the Institution be home to the "exceptional" person, that individual with imagination and dedication who works at the cutting edge of a specialty. Within the broad framework of a department's goals, say in astronomy or molecular biology, these individuals are free to pursue lines of research for dozens of years—and just as free to abandon nonproductive ones after only a few months. Investigators are given the time, the equipment and funds, and the interaction with colleagues to produce the best work of which they are capable. In the past, this arrangement has produced discoveries as practical as radar and hybrid corn, and as exciting as the "big bang" model of the origin of the Universe and the critical evidence proving DNA to be the genetic material. Recently, there have emerged new theories of Earth and solar system formation, new understanding of plant adaptations in desert and other environmental extremes, and a new method for gene transfer in higher organisms.
>
> Carnegie is an independent, nonprofit research institution—the first of its kind in this country. Its budget rests primarily on income from endow-

The Carnegie Institution building, c. 1950.
The Carnegie Institution of Washington

ment, supplemented to a significant extent by grants and outside philanthropic support. The Institution's board of trustees, a self-elected group of leaders in science, business, education, and public service who today carry out Andrew Carnegie's goals and intentions, review the work of the Institution several times a year. Day-to-day administration is by an appointed president. Each department has a director, from eight to eighteen scientific staff members, a small support staff, and a constantly changing roster of postdoctoral fellows.[1]

The Carnegie Institution of Washington first carried out its administrative functions in a rented house at 1439 K Street, N.W., which also served as a residence for President Gilman.[2] By the end of 1902 the trustees were already considering whether or not the institution should build an administration building, and if so, should the site purchased be large enough to allow for future expansion, specifically for laboratories. An option was taken on the Dunbarton Tract—110 acres east of Connecticut Avenue, north of Tilden Street, and extending west to Rock Creek Park and Pierce Mill. The price was $275,000. In May 1903 a sub-committee on sites and buildings was set up, consisting of Elihu Root, chairman; Charles D. Walcott, and John S. Billings; President Woodward's name was added later.[3] Throughout the next three years a number of sites were investigated, among them several on Sixteenth Street. Although some opposition had been expressed in the early meetings to building anything at all, this seems to have died down and the main question became how much land to purchase and how many buildings to erect. There was one man who had consistently opposed any building, and that was Andrew Carnegie. In January 1904 he wrote to Walcott, saying:

> As I view the situation we are still groping for the light. One party inclines to a large building and permanent staff. Another believes in the present building and finding the exceptional man anywhere and everywhere. We need experience which fortunately we are getting as the days pass.[4]



Cartoon depicting Andrew Carnegie by C. K. Berryman in the *Evening Star*, January 1911.
The Carnegie Institution of Washington

In the meantime the institution had outgrown its rented house; late in 1903 space was taken in the Bond Building, an office building at Fourteenth Street and New York Avenue, N.W.

There was a long discussion about building plans at the trustees' meeting on 12 December 1905. Trustee Wayne MacVeagh, a former attorney general, thought the institution should confine itself at this time to building an administration building, but whatever decision was made, he stressed that the site should be in a higher, more healthy and pleasant location than could be found in the central city, but at the same time, not more than fifteen minutes from the Willard Hotel at Fourteenth Street and Pennsylvania Avenue. President Woodward was in favor of buying enough land to allow for the construction of laboratory buildings, and he was anxious to have the board come to a decision as soon as possible. He thought the institution needed a building with a "rather large amount of ground around it, some room for expansion, some sort of dignified quarters to which we should be pleased to invite our friends who come from abroad." In any case, he wanted to get out of

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[1] *Carnegie Institution of Washington*, August 1986.

[2] Most of the information\on the history of the building was found in the minutes of the meetings of the board of trustees or the executive committee; the institution's historical files on the building; and an unpublished manuscript of 10 pages on the history of the building written by Dr. Frank Portugal in 1980, when he was associated with the institution

[3] Elihu Root was at the time secretary of state; Walcott was acting assistant secretary of the Smithsonian (later secretary); Billings was director of the New York Public Library.

[4] Carnegie to Walcott, 7 Jan. 1904. Quoted in Dr. Portugal's manuscript.

the rented office space, noting that ". . . those who come to visit us . . . do not know why we are on the fifth floor of an office building, surrounded by paving companies and mining companies, etc." (p. 489) In 1899 Alexander Graham Bell had been saying the same thing about the National Geographic Society's rooms in the Corcoran Building and citing the need for a suitable building to which he could invite distinquished geographers from abroad. (See Sixteenth and M Streets, N.W., Hubbard Memorial Hall.) Both institutions utimately built their headquarters buildings on Sixteenth Street, three blocks apart.

The December 1905 trustees' meeting ended with a decision to build only an administration building, and the executive committee was empowered to purchase a site, employ an architect and submit plans to the board.[5] It was thought that a site could be purchased for $70,000 and a building erected for $200,000. By September 1906 the Sixteenth Street site had been purchased for $63,000 and Carrère & Hastings selected as the architects, although the committee had been in contact with them as early as June. Of interest is the authorization of $5,000 at a May committee meeting for a competition, "if deemed expedient". The selection of Carrère & Hastings was not surprising as several members of the board, including two members of the sub-committee on sites and building, were well-acquainted with their work. John Shaw Billings was director of the New York Public Library, whose new building was being designed by the firm, and Elihu Root, personally close to the Hastings family, had chosen them as architects for both his country and city houses in New York. Also, the firm had recently been selected as architects for the new Senate and House office buildings in Washington.[6]

Elihu Root drew up a list of requirements for the building, giving dimensions, number of stories, and number and type of rooms to be provided on each floor. He concluded by stating: "In general, the building should be severely plain, but dignified and as nearly fire-proof as practicable. Special pains should be taken to secure good ventilation in all parts of the building, so that life in it may be tolerable during a tropical summer."[7]

Plans were seen as early as October 1906 and were revised several times, becoming less monumental and less costly; this can only be surmised from letters and minutes of meetings, as no preliminary plans have been found. The architects were at first given a limit of $200,000, but were then asked to keep the cost to $125,000 if possible—undoubtedly Andrew Carnegie's feelings had something to do with this cost-consciousness. He had seen the plans by the time the next board meeting was held in December 1906, and it was reported that he liked them; when asked he said only that he was "totally incompetent to express any opinion about [the interior]." (p. 603) He did state that he thought the trustees should wait until the current boom had ended before letting the construction contract; then they could get a better price. This decision was left to the executive committee.

Discussion continued with the architects, principally about the amount of space taken by the staircase and the rotunda with its adjacent halls. In the building committee file is a letter dated 6 February 1907, from Carrère & Hastings to President Woodward, answering these criticisms and giving a hint as to what the original plans were like; the letter said, in part:

> We were considerably disturbed by the first part of your letter, in which you state that too much room is taken by the Rotunda and adjacent halls, . . . The Rotunda, if it is changed at all, can hardly be modified in dimensions, as it would so seriously affect the artistic proportions of the same and the only alternative would be to eliminate the Rotunda entirely and devise a new plan which would really mean a restudy of the entire problem, as the elevations would also be affected in the process.
>
> Referring to the plans which we are sending you, you will notice that by changing the character of the staircase and moving it forward towards the Rotunda and placing the elevator in staircase well, we have obtained a space back of the stair-case on every floor, and by introducing a mezzanine [for men's toilets] . . . we not only liberate the Southeast rooms . . . but we obtain added space back of the stair-case on both stories; the aggregate amount of space being greater and of better character than if the stair-case had been eliminated.
>
> As to the elimination of the stair-case, we have tried various schemes of placing it elsewhere, and unless it is placed inside of the Rotunda, (which

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[5] Only a few months later, however, in May 1906, minutes of an executive committee meeting reported that five acres east of Connecticut Avenue and north of Pierce Mill had been purchased for a Geophysical Laboratory, and Wood, Donn & Deming had been selected as architects. This was part of the much larger tract considered for purchase in 1902. The address is now 2801 Upton Street, N.W.

[6] A number of other architectural firms wrote to the Carnegie Institution asking to be considered. Included were Washington architects Appleton P. Clark, Wood, Donn & Deming, Frank P. Milburn, and Edward P. Casey; and Albert R. Ross (Ross & Ackerman) and William A. Boring of New York.

[7] Building Committee file, Carnegie Institution.



The Carnegie Institution building nearing completion, 1909. Note tower of the First Baptist Church at far right
The Carnegie Institution of Washington



The rotunda looking north toward the board room.

> would not only be pretentious and extravagant of space, but very costly), we can find no better arrangement than the one we suggest, and although the stair-case is not as monumental and attractive as in the original scheme, it is sufficiently so to be in harmony with the building.

The revisions pleased President Woodward, although minor changes continued to be made throughout the year, principally substitutions and omissions to keep the cost down. At one time an alternate was requested, although not carried out, changing the front entrance doors from bronze to oak. Early in December the executive committee approved the plans and placed them before the trustees at the meeting held on 10 December 1907.

Andrew Carnegie was unable to be at the meeting, but sent a letter to President Woodward in which he again stated his objections to erecting the building. He said:

> I do not believe that the staff housed in the grand structure of their own design will continue as efficient as they were before. What I should like to see is the Institution noted for the simplicity of surroundings and the grandeur of its work, not vice versa. (p. 659)

At the same time, however, he wrote another letter saying that he was pleased with the work of the institution and was adding another two million dollars to the endowment.

At this meeting the plans were unanimously approved, despite Mr. Carnegie's objections, and the president was authorized to enter into a contract for construction. Elihu Root felt obliged to comment on Carnegie's objections. He said:

> . . . my impression is that Mr. Carnegie is under a misapeastprehension as to the scale and magnitude and magnificence of the building we are about to erect. I think if I could talk with him five minutes and state the actual facts to him he would be entirely satisfied. (p. 663)

He noted that his sub-committee had been working on the project for two years, that everything had been discussed, and Andrew Carnegie had approved the plans the previous year. He said they had waited as he had suggested for a break in the economic climate, and when it came went ahead with bidding. In regard to the building itself he said:

> It is as small as good sense would permit us to put up. . . . it is quite simple, and I think there is no more architecture about it than our duty to the public requires. I do not think we have the right to put up a cotton factory in one of the best parts of the city of Washington. I think we ought to do what is seemly in making our building conform to the general appearance of the city. (p. 667)

The building permit was issued 27 February 1908, with J. E. & A. L. Pennock of Philadelphia as contractors. There had been some question about their credit rating (see *Biographies*) but this had been resolved. The cost was estimated at $225,000, although the institution's records give $220,500 as the total cost. In order to extend the structure to the alley at the rear, Woodward had to request a variance, citing the ample amount of open space around the building; his letter is filed with the building permit. No demolition was necessary as the entire site was vacant.[8] It was discovered that the survey was faulty, necessitating a revision to the plans which added a thousand dollars to the cost. Soon, however, the structural steel and Indiana limestone began to arrive, and by September the *Evening Star* reported in its real estate section (12 September 1908) that:

> The outer walls of the structure have been built to about cornice level, and, though still in the rough, it is plainly evident that the building will be a fitting neighbor for the home of Senator Foraker and other fine residences of the neighborhood, all of them furnishing valued units in the superb vista of 16th Street southward, with the White House at its base.

Not everything went smoothly; in October the limestone ran out because of an epidemic of typhoid fever among the stonecutters. By early 1909 thought was being given to the furnishings and fittings of the interior, and Elihu Root was given authority to act on all such decisions. The Sterling Bronze Company of New York, suppliers for Carrère & Hastings' new Senate office building, was selected to furnish the light fixtures, gas as well as electric, which cost over $7,000. In August 1909 work slowed again, this time because differences between the Plasterers' Union in Boston and the local subcontractor caused the ornamental plasterers to strike. Finally everything was completed, as is usually the case, and the building was dedicated in formal ceremonies on 13 December 1909, just two years, almost to the day, after the plans were approved.

In 1913 a change was made to the east facade; an oriel window—twelve feet above the alley, with a projection of about two feet and height of nearly seven—was cut through from the lecture hall/reception room to house a slide projection machine. This was obliterated when the 1937 addition was constructed. Termites became a problem in 1914, and the wood trim in the base-

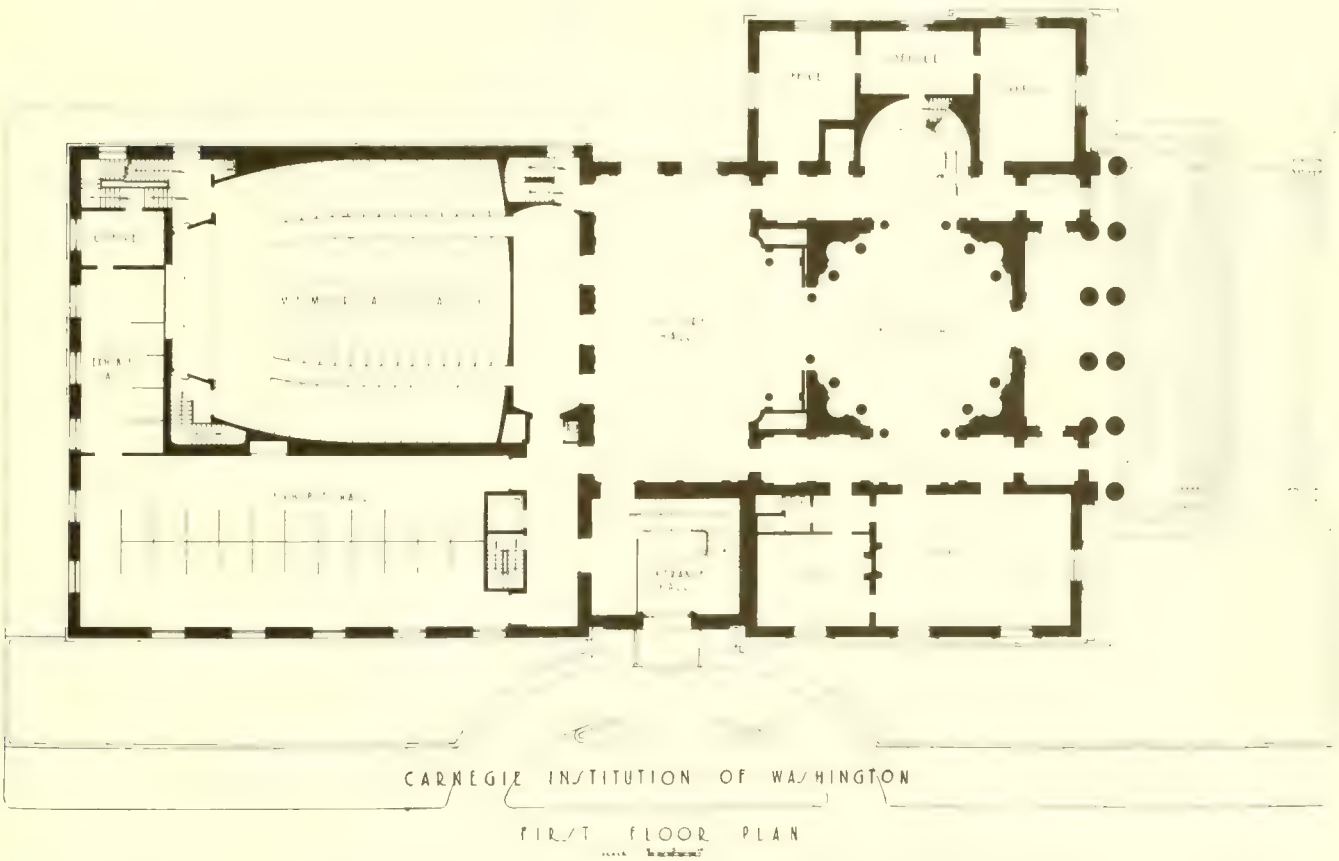
[8] The neighbors had a tennis court on the property and wrote the institution asking if they could continue to use it until excavation began. Letter in site file.

ment was replaced with metal. No other permits are on file for changes to the building until the addition was built on the east.

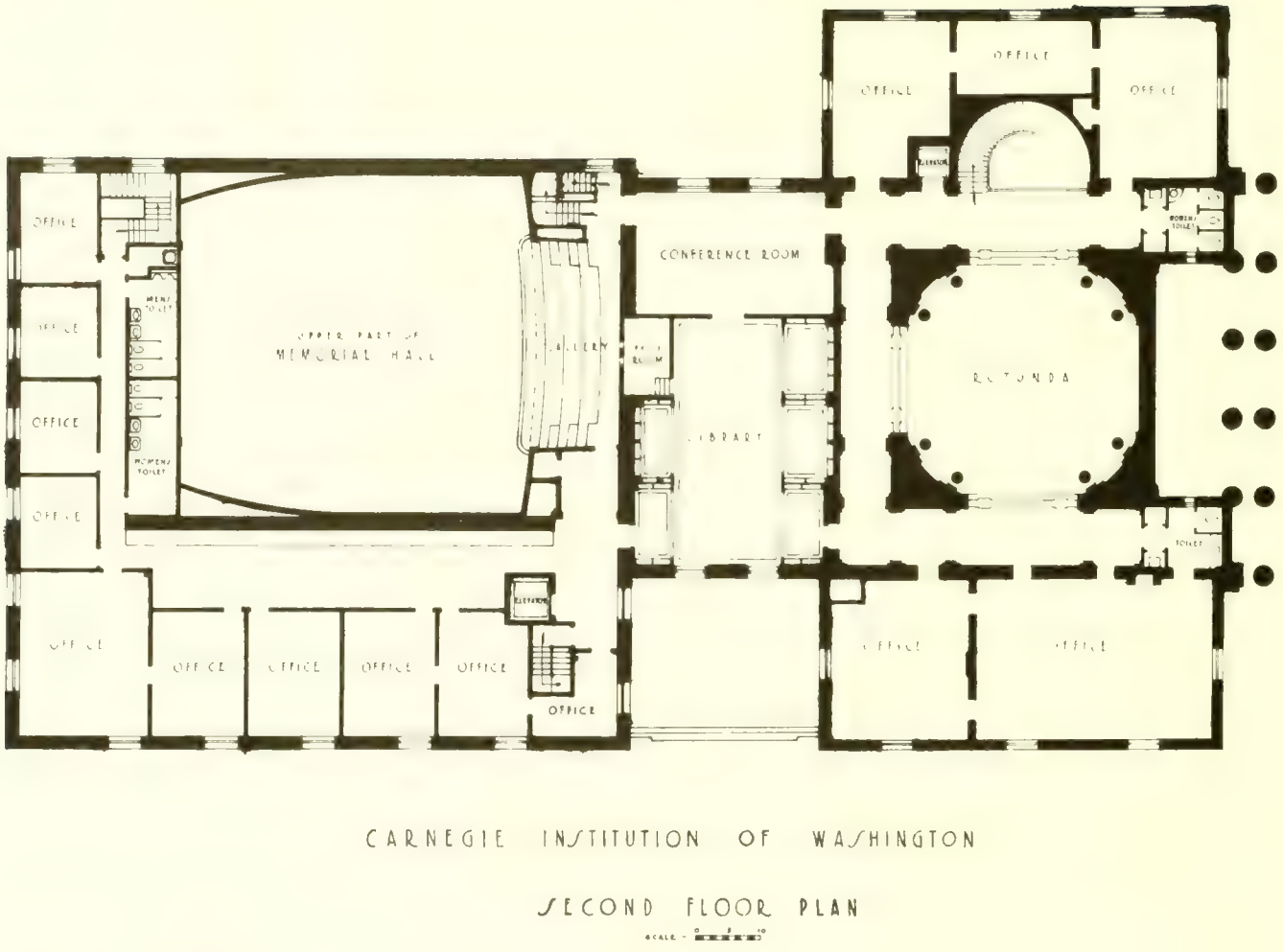
The educational activities of the institution increased with time, and at an executive committee meeting in January 1930 Elihu Root proposed that the building be enlarged. President Merriman was also much in favor of this expansion. A series of lectures had been introduced, and it was felt that increased lecture and exhibition space would carry out the purpose for which Andrew Carnegie had established the institution. Lots were purchased to the east, and plans for an addition were discussed by the executive committee, which at that time included the well-known architect, Cass Gilbert, and the chairman of the National Capital Park and Planning Commission, Frederic A. Delano. The Depression halted further consideration until early in 1937, when the decision was made to proceed and Delano suggested William Adams Delano (a distant relative) as architect. Cass Gilbert had died in 1934. Delano's firm, Delano & Aldrich, had designed the new Post Office Department building and the Japanese Embassy in Washington. Delano was accepted by the board, plans were drawn up, and a building permit issued 30 November 1937. James Stewart & Company were the contractors, and the cost of the building (from the institution's files) was $329,000, about $100,000 over the preliminary estimates. To consolidate the site the alley at the rear of the original building (entered from P Street) had to be closed and another opened farther to the east. The Victorian rowhouses on the site were demolished.

The main feature of the addition is the Elihu Root Auditorium, named for the institution's distinguished trustee who died in 1937 and so never saw the building completed.[9] The auditorium is

[9] A note on Elihu Root's career: He was secretary of war under President McKinley, secretary of state under Theodore Roosevelt, and senator from New York; while in the Senate he introduced the bill to establish the Commission of Fine Arts. He received many honors, including the Nobel Peace Prize in 1912, and he was an honorary member of the American Institute of Architects. Root was associated with numerous conferences, commissions, boards and institutions; he was a trustee of the Carnegie Institution for thirty-five years, from its beginning in 1902 until his death in 1937.



Schematic first floor plan showing original structure with addition to left of old lecture hall and new entrance off P Street, 1937.
The Carnegie Institution of Washington



Schematic second floor plan, 1937.
The Carnegie Institution of Washington

designed in a subdued Art Moderne style that is compatible with the more classic character of the new entrance hall and stair; it serves as background for the paintings and inscriptions that decorate it. On the side walls are depicted geographers and astronomers gazing at a map of the earth and the heavens. A forest of trees covers the stage wall, and on the rear wall, broken only by the balcony, is an expanse of sky with flocks of wild geese and pelicans in formation, said to be a symbol of the certitude sought by the scientist in his investigations. Running around the base of the murals, encircling the auditorium, are the words of the psalmist:

> The heavens declare the glory of God; and the firmament showeth his handiwork. Day unto day uttereth speech, and night unto night showeth knowledge. There is no speech nor language where their voice is not heard.

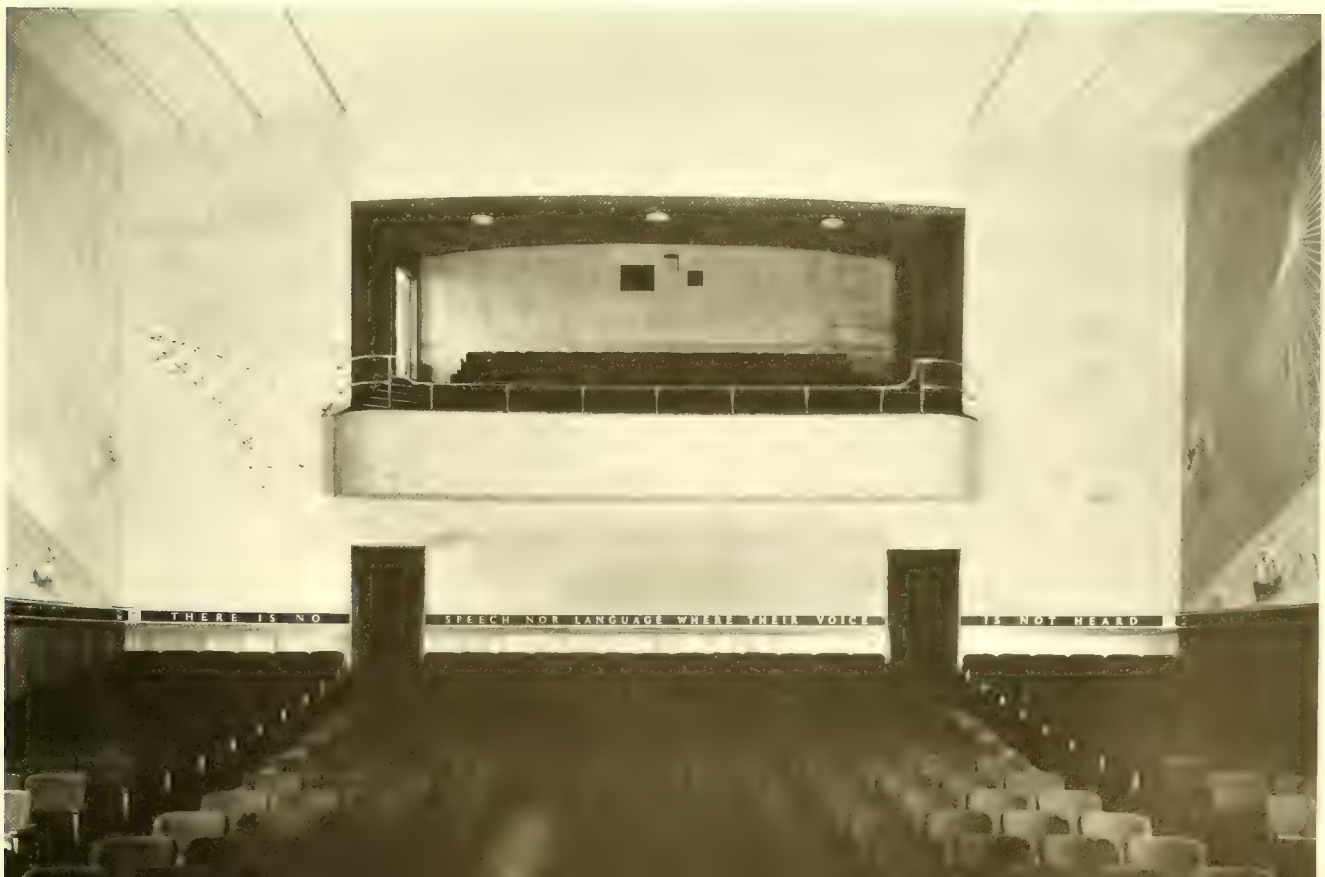
Over the proscenium arch is a dedicatory inscription: "To Elihu Root, whose vision, wisdom and devotion to the advancement of knowledge remain a source of inspiration." The murals were designed by J. Monroe Hewlett, who was perhaps better known as an architect, although he designed several important murals. He was a fellow in the American Institute of Architects and a former member of the firm of Lord & Hewlett. The design of the murals was approved by architect Henry Shepley, a trustee of the Carnegie Institution and partner in the Boston firm of Shepley, Bulfinch, Richardson & Abbott; he was a grandson of architect H. H. Richardson.[10]

[10] Shepley was also a member of the Commission of Fine Arts at the time; William Adams Delano was a former member, as were Thomas Hastings and Cass Gilbert. Elihu Root's relationship to the commission has been noted.



The Elihu Root Auditorium by Delano & Aldrich, 1937.
The Carnegie Institution of Washington

The Elihu Root Auditorium by Delano & Aldrich, 1937.
The Carnegie Institution of Washington





Sunburst ceiling light, Elihu Root Auditorium, 1937.
The Carnegie Institution of Washington

Also of interest in the auditorium is the sunburst ceiling light. At the center is a four-foot transparency of the sun, a combination of two views taken at Mount Wilson; around it are eight transparencies of the moon, also taken at Mount Wilson, arranged in sequence to show the phases of the lunar month.

In the entranceway to the auditorium is a replica of a portrait bust of Elihu Root done by the prominent sculptor, James Earle Fraser.

The construction of the addition necessitated several major changes to the original building; these are discussed in the *Architecture* section of this chapter. It should also be noted that the library was moved from its original location in the southwest corner, second floor, to the former second floor office space over the lecture room/reception hall.

At present the Carnegie Institution does not have an ongoing series of lectures and the auditorium is infrequently used. Similarly, part of the office space in the addition is no longer used by the staff but rented to other groups.

The main building continues to function much as it always has, but there was a time when the normal operation was radically changed; this was during World War II. Vannevar Bush was president, and the Office of Scientific Research and Development, of which he was director, had its main offices in the administration building. The Secret Service required that grilles be placed over the first floor windows, and the ceremonial entrance closed, with guards placed on duty twenty-four hours a day. At one time more than one hundred people were working in the building. Spaces were partitioned and platforms were erected in the auditorium to convert it to office use.

At times the building has housed scientific research projects. Frank Portugal notes that after the war Vannevar Bush and his associates developed an instrument for making thin slices of tissue, and for a time human tissue was transported from Garfield Hospital to the Carnegie Institution for testing the new instrument and method. More recently, when Caryl Haskins was president, genetic experiments were carried on in the building; these required fish aquaria, more than one hundred ant colonies, and additionally, mealworms and crickets for feeding purposes. Also of interest is the demonstration in the Elihu Root Auditorium, on 10 July 1962, of the first Telstar communication. It was on that date that Telstar, the first active communications satellite, was launched.

Building permits do not show that any major changes have been made to the building since the 1937 addition was built. The institution's files indicate that at that time (1937–38) the bluestone steps at the front entrance were badly deteriorated and would be replaced with granite. Also, there had been some leaking into the storage area beneath these steps, and the roof of that area was to be waterproofed.

In 1948 and 1957 the Carnegie Institution purchased land behind the addition for parking and garage use. In 1958, the frontage on Sixteenth Street was increased by 37½ feet; the house on the property was demolished, the section along Sixteenth Street landscaped, and the rear used for parking.

In 1965 the Carnegie Institution's administration building was declared a National Historic Landmark and placed on the National Register of Historic Places; it is also a Category Three Landmark in the District of Columbia, a lower designation than would be expected. Certainly it is one of the most distinguished buildings to be documented in this series on the architecture of Sixteenth Street.



The Carnegie Institution building from northwest, c. 1915.
The Carnegie Institution of Washington

The Carnegie Institution building from northwest, 1971. Note absence of houses that were immediately adjacent to the south and replacement of clipped hedge with iron fence.
Commission of Fine Arts (J. Alexander)

Architecture

As young men freshly out of the École des Beaux-Arts, Carrère and Hastings worked briefly in the office of McKim, Mead & White while that firm was still associated with the shingle style. After forming a separate partnership, according to several biographical sources Carrère and Hastings settled on eighteenth century French design as their personal modus operandi. They left behind a sophisticated architectural legacy.

Though Carrère and Hastings urged the study and implementation of earlier styles, modes of design and ornamental features, they were equally adament about utilizing that knowledge in novel ways. Essentially, while there was no sense in re-inventing the wheel, there was also nothing to be said for direct plagiarism. Hastings stated that every potential building possesses its own special requirements which demand a unique design resolution. History, if styles could be thought of as building blocks, could be used to assemble that resolution. With the right key, those blocks could be blended into new variations while establishing a general theme that had already proven successful in the past.

Understanding the philosophy of Carrère and Hastings is essential to the appreciation of their work. No element was ever precisely repeated between one design and another unless the circumstances were precisely the same. In analyzing their work, the historic sources are not always readily identifiable. In discussing the Carnegie Institution building, these views should be kept in mind.

The players in this particular drama were of course Carrère and Hastings, as the architects, the institution's board of trustees, as the clients, and the fly in the ointment, Andrew Carnegie, who hated the whole idea in the first place. Building a structure, a grand one at that, solely for the administration of the institution, greatly disturbed him. While Carnegie sought to whittle away at the proposed construction funds, the board insisted on having a building which the president of the United States might take pleasure in visiting. These mixed signals resulted in a first design that proved too costly; the architects, given limited time, were told to modify the completed drawings in an effort to secure more office space and reduce the potential expense of construction. In addressing this request, the architects made changes that in certain instances are clearly documented through letters. The remaining changes, and presumably there were a few, can only be surmised. These changes may have been the type generally considered unimportant to the client or of a nature normally unnoticed by the lay person. As such, there are certainly odd discrepencies in the quality of this particular design.

At first glance, the Carnegie Institution building might easily fall under the classification of Louis XVI. The windows are especially persuasive. The entrance and its portico, however, say something quite different and more complex. The use of smooth-shafted Ionic columns, overblown entablature, fruit swags, balustered parapets and balconies between columns is a combination of elements common both to Europe and Britain and may be found as an example in the Banqueting House (1616–1622) in London by Inigo Jones.

While the elements might all be present, it is the interpretation and arrangement of those elements that creates style. As such, the porch of the Carnegie Institution is in no sense derived from Renaissance precedent. It is neither English nor in particular French, although if the works of any one person could have been said to have influenced Carrère and Hastings, they would have come from the hand of Claude-Nicolas Ledoux (1736–1806). Sharing something of the same interest in classicism (but not the megalomania) of his fellow countryman, Étienne-Louis Boullée, Ledoux's imaginative work borrowed heavily from Roman precedent, contrasting sharply with the more florid designs of his contemporaries. The Carnegie Institution building shows an obvious kinship to Ledoux's style.

The porch, in many respects, is classical Roman. The volutes of the capitals, unlike their Renaissance counterparts, run parallel to their entablature. The smooth shafts contrast handsomely with the more rugged range-course masonry of the porch walls. The bronze doorway, itself, with its engaged columns, architrave and fishscale grille transom light, was obviously adapted from the Pantheon. Even the huge marble vases flanking the entrance steps were copied by the Erkins Studios of New York from the ancient originals in the Vatican collection.

Unsurprisingly, the portico is the most important exterior element of the building. It is also the source of the greatest discontent. In the scheme of Renaissance and later epochs, the lower side wings would have seemed disproportionately narrow in relation to the length of the portico. The resulting tension was perhaps cal-



One of four piers in the rotunda



The ceremonial entrance

culated on the part of the architects. However, the height of the portico, or rather its lack of conviction with regard to the rest of the building, is the real culprit. A Classical or Neoclassical entablature and parapet would have extended through the center of the structure, creating in one form or another an attic level; in essence, the higher, more dramatic central pavilion to which the wings are then attached.

Obviously, the approach was not followed although the drawings indicate that an attempt was made along those lines. As the construction budget was constantly scrutinized by the building committee, the architects may not have been fully to blame. Nonetheless, the result is less than satisfactory. The portico has too much the appearance of a false front, a stage set or the beginnings of a more imposing structure that was never completely realized. The entablature abruptly ends as it turns either corner, capping what appear to be piers into which die the more diminutive cornices of the wings. The point here is that what should have been an attic, with the entablature running the full depth of the building (or at least giving the impression that it did), is cut off at its source, leaving the portico an overblown isolated element. The parapet itself adds to the problem by increasing the height at the worst possible point and adding to the false front effect. Perhaps the most annoying aspect of the design is that had the underlying parti been carried through, the overall scheme would have been masterful.

Before discussing the interior of the Carnegie Institution building, one last word should be said about the portico. The architects used a Roman Ionic column, elegant yet disciplined. Unfortunately, they also chose to cap the columns with a Corinthian entablature. The result is heavy-handed and distracting, regrettable in a case where attention should have been diverted away from the top of the building.

This point becomes all the more clear when comparison is made with the rotunda. The rotunda, an impressive Roman space, is far more carefully planned and detailed than the exterior. The scagliola Corinthian columns support a Corinthian entablature, Roman in origin. The intermediary Ionic columns and entablature separating the rotunda from the aisles are Roman, as well. The arched galleries and the dome with its oculus again recall Roman precedent. It should be noted that the Corinthian capital used for the Carnegie is similar to the design Gabriel used for his twin palaces on the Place de la Concorde (begun 1753). On a larger scale, Carrère & Hastings used the same, if a more elongated capital, for the landmark New York Public Library (1897–1911).

Perhaps one of the most intriguing aspects of this building is the effect of natural light on the rotunda and the second floor galleries. The sophisticated system of skylights dramatically illuminates the space, itself cut off from normal window access by ancillary chambers. "Living" light of this type cannot be duplicated by artificial means (as engineers have attempted to do when closing off skylights). As the day progresses, the indirect sunlight moves, creating a constantly shifting pattern which picks out or casts into shadow varying aspects and details within a given interior. The intensity of light is accentuated with the time of day and degree of overcast. A static, dead chamber can be transformed into one with life and warmth.

This point has been aired because of the con-

dition of the present library, a space remodeled for this purpose in 1938 by Delano & Aldrich. As designed, the remodeling required the installation of a skylight which flooded the room with a warm, kinetic glow. Since covered over, the space is now dark and heavy, the oak woodwork muted.

The Delano & Aldrich addition necessitated several fundamental changes to the original Carrère & Hastings interiors. The new entrance hall off P Street directed egress away from the monumental entrance on Sixteenth Street. The great porch stands empty for the most part, its use relegated to ceremonial occasions. More or less centrally located, the P Street entrance gives convenient access to both the original and newer portions of the Institution. Carefully designed, the hall is an important object in itself. The same cannot be said of the Delano & Aldrich auditorium and vestibule, which will not be discussed in this section.

In order to integrate the old with the new, Delano & Aldrich removed the stage and screen wall which separated the old lecture hall from the rotunda (note construction photograph). The lecture hall, which had been brightly lighted and airily open with windows on three sides, was now almost entirely enclosed with the exception of the south wall. The bank of east wall windows were replaced by the vestibule doors to the auditorium, the ensuing change also requiring the removal of a copper-sheathed, floor-length oriel added in 1913 to house the stereoptican, a glass slide projecting machine. In this instance, an important room was mutilated for reasons that later proved unjustifiable and economically unsound.

While questions of architectural excellence have been raised concerning the Carnegie Institution building, it should be clearly understood that these questions in no way discredit the merits of the design. The clear elegance of the structure, the spatial logic and the precise craftsmanship speak for themselves.

The Carnegie Institution building, c. 1950





P Street entrance



Northeast and P Street elevations at DeLano & Aldrich addition

Site

Orientation: the building faces west on a corner site which originally measured 127′–6″ on Sixteenth Street by 100′–0″ deep on P Street. Over the years, certain lots were acquired expanding the property southward to 165′–0″ and eastward to 206′–0″. The acquisition of property on P Street permitted the construction of the present auditorium wing.

Enclosures: bluestone curbing separates planted area from public sidewalk. Backing curb is concrete footing for 3′–6″ high wrought iron fence. Limestone-faced wall at building line conceals south parking lot from Sixteenth Street.

Paving: concrete public sidewalks. Concrete semielliptical drive from P Street separated by concrete sidewalk between bluestone curb and iron fence. Four limestone risers from public sidewalk to limestone-paved entrance terrace on Sixteenth Street.

Landscaping: grass with new plantings of pyracantha (fire-thorn) at building base along P Street; holly trees, box and azaleas flank entrance portico; hemlock trees anchor south corner on Sixteenth Street.

Exterior

Dimensions: on-site measurements of original building are 113′–9″ on Sixteenth Street by 92′–7½″ on P Street, including original lecture hall which faced east. Permit application gives 56′–5″ from sidewalk to highest part of roof or 50′–5″ to eaves.

Foundations: concrete footings and slab.

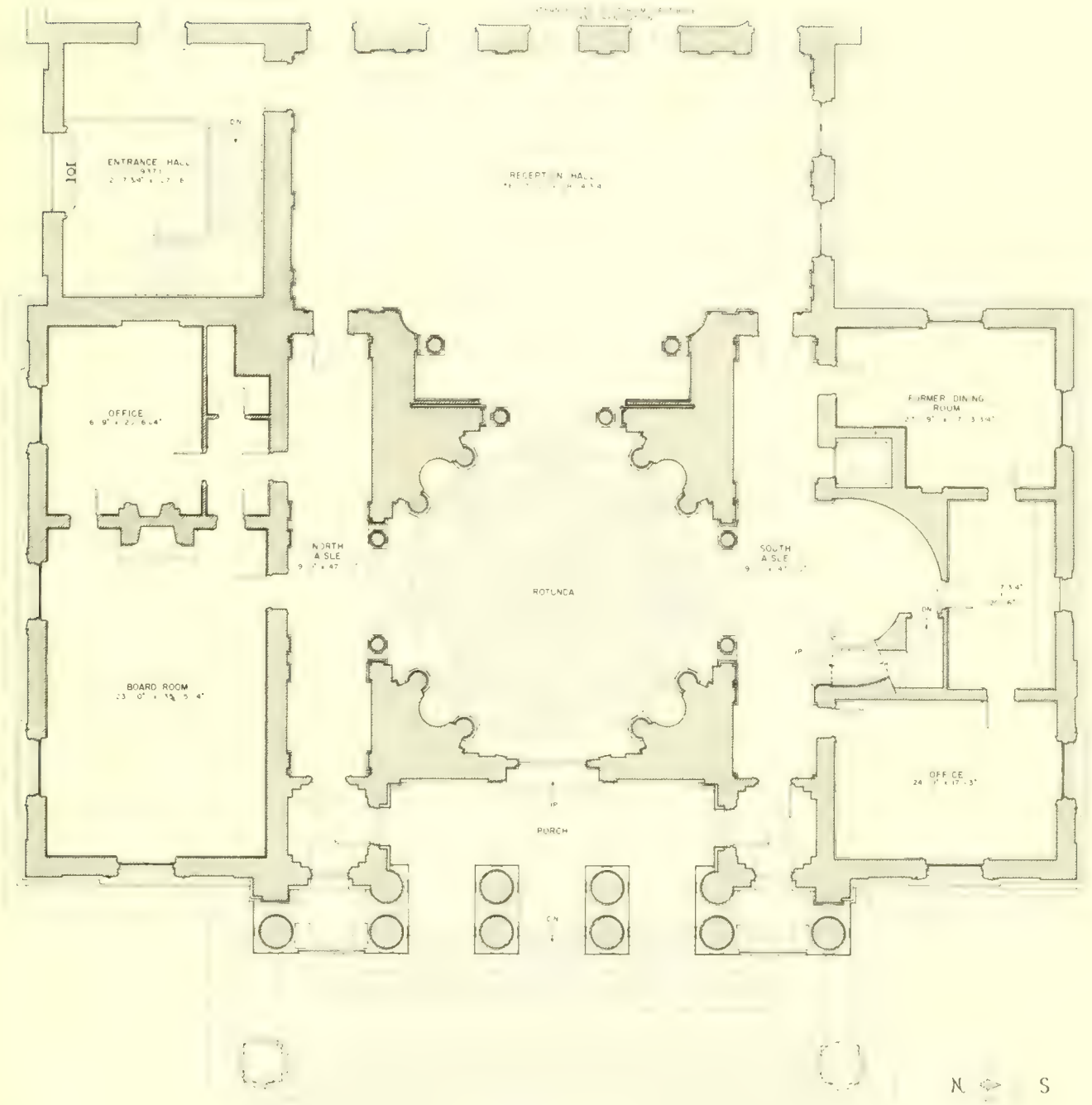
Structure: concrete slab, steel beam, masonry bearing walls.

Walls: limestone. Rusticated base capped by wave and lily pattern water course below first story base and dado rail which breaks forward for urn balustrade before each window. Remaining walls, ashlar with matched quoining. Entrance portico walls, range-coursed.

Entablature: cavetto and torus architrave broken by second story window heads, plain frieze, and dentil, bracketed corona and cyma cornice.

Roof: standing seam copper mansards with built-up slag roofing on flat portions.

Portico: limestone. Connecting first terrace to second terrace, eleven risers between cheek walls surmounted by 5′–11″ high, embellished urns. From second terrace, ten risers to floor of recessed porch. Last five risers divided by Ionic, hexastyle columns on pedestals. Columns support entablature consisting of talon and fascia architrave, plain frieze, and talon, dental and egg and dart courses which support acanthus modillion cornice capped by urn-baluster parapet. Urn balustrades separate end columns.



THE
CARNEGIE INSTITUTION
OF WASHINGTON
1530 P STREET, N.W

CARRERE & HASTINGS, ARCHITECTS, 1908
ALTERATION AND ADDITIONS, 1937
DELANO & ALDRICH

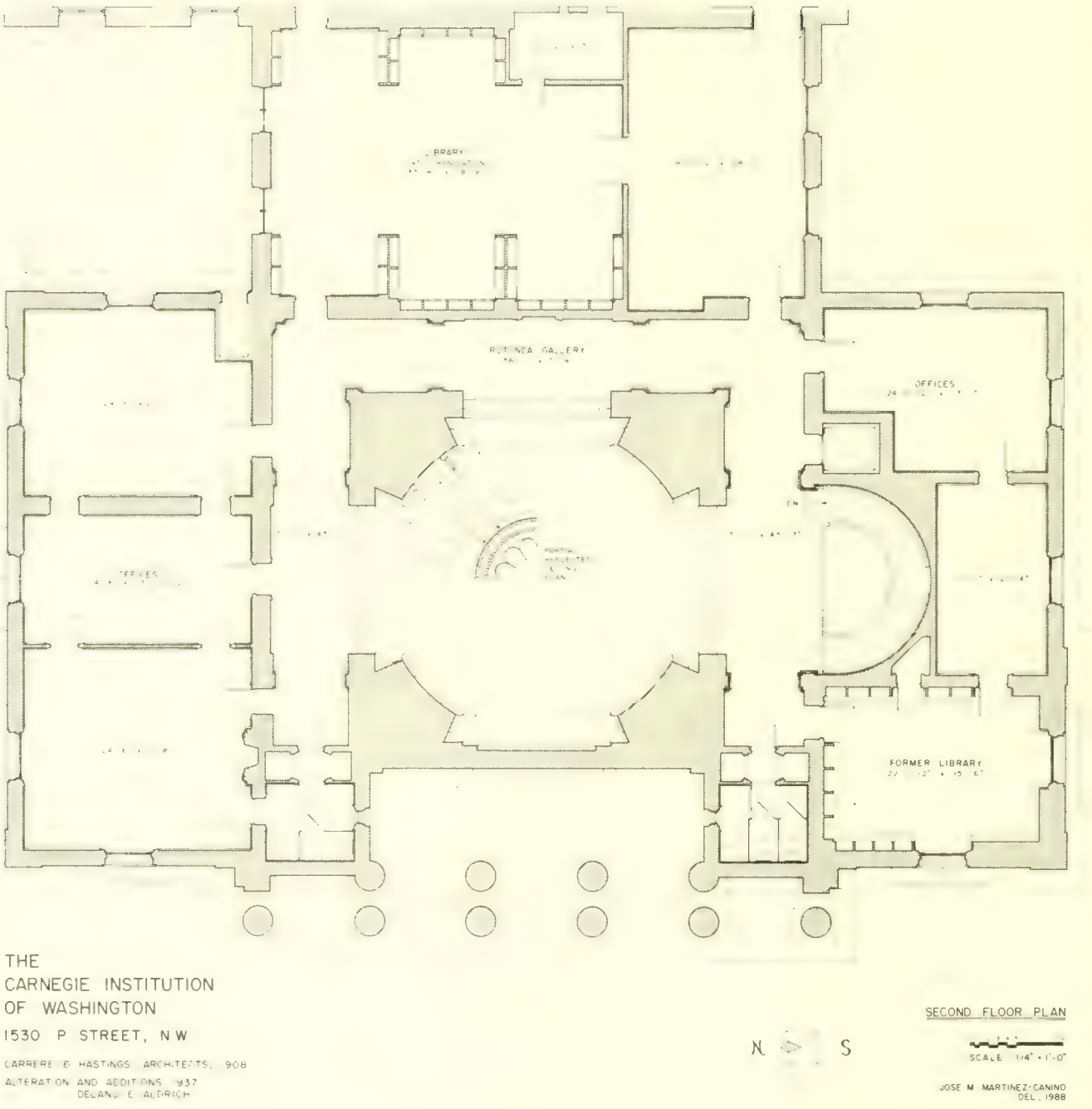
FIRST FLOOR PLAN

SCALE 1/4" = 1'-0"

JOSE M. MARTINEZ CANNO
DEL. 1988

Portico entrances: Main entrance doorway consists of bronze double doors within fascia and prism architrave which supports an escutcheon and floral frieze below talon, dentil and egg and dart courses which in turn support a modillion cornice cap. Smaller bronze doors at projecting flanks of porch have candelabra and swag overdoor friezes.

Side entrance (addition): pink granite stoop for projecting, bronze entrance bay consisting of glass and bronze double doors within talon bolection architrave flanked by fluted Tuscan three-quarter-



engaged columns supporting a talon cornice for a lighted, bronze marquis over which rises a limestone surround with scrolled keystone as frame for semicircular-headed clerestory window.

Windows: ground story paired, double-hung sashes protected by iron grille work. First story French doors with transoms behind flush balconies and within crossetted fascia architraves which support bundled leaf frieze flanked by acanthus consoles for bracketed pediments. Second story casement sash in notched masonry opening.

Interior

Rotunda:

Diameter: 37′-0″

Height (floor to floor): 19′-0″

Flooring: pattern created of grey granite, white marble, red breche and verde antico inlays.

Base: 10″ high; breche marble in reddish tan pigment.

Walls: hollow imitation or cast stone, scored to simulate ashlar masonry, painted off-white. Concrete block structural members, painted white.



The rotunda looking south toward the stair aisle



The rotunda under construction looking east toward the original entrance to the old lecture hall, c. 1909.
The Carnegie Institution of Washington

Corner piers: 11′–0″ high niche with scallop shell and acanthus-leaf head interrupted by console keystone with oak-leaf branches capped by talon and wave string course and surmounted by fruit swag overpanel. Ensemble flanked by engaged Corinthian columns of wood with pink and gold scagliola shafts. Columns support entablature consisting of fascia and talon architrave, plain frieze, and egg and dart, alternating acanthus modillion and rosette corona, and cyma cornice, approximately 25′–0″ high.

Dome: pendentive dome with guilloche soffits. Rosette ribs and roundel panels rise to occulus bearing oak-leaf bolection collar. Suspended from center of glazed occulus: starburst, three-tiered, bronze lighting fixture.

Archways: formed by pendentive and divided by second floor urn balustrade at north, south and east. Balustrade supported on wood, grey scagliola, Ionic columns and plain, denticulated entablature.

Doorway (west entrance): 11′–7½″ high; bronze, double doors with recessed panels and flanking, fluted pilasters with egg and dart caps which support a wave transom bar below an operable transom light protected by a fishscale grille.

Rotunda Aisles:

Board room aisle: stone flooring in checkerboard pattern, Siena marble baseboards, hollow, cast stone walls scored to resemble ashlar masonry and interrupted by Tuscan pilasters, 14′–8½″ high, having egg and dart caps which support a plain frieze and talon, dentil, and egg and dart cornice for a panel-beamed ceiling. Main doorways: crossetted, talon architrave with cushion frieze and talon, dentil, and egg and dart-supported corona and cyma cornice.

Stair aisle: same as board room aisle with exception of semicircular space containing staircase to second floor. Staircase consists of fluted carriage for thirty-five Siena marble risers to second floor and cast iron banister with wood rail. Because of the mezzanine level at this end of building, eighteenth tread widens for doorway to lavatory.

Board Room:

Width: 23′–10″
Length: 35′–5″
Height: 16′–0″

Flooring: beige carpeting.
Baseboard: 10″ high; bead and cyma reversa cap.
Chair rail: 3′–5½″ high; fascia and cyma.
Walls: raised panels in cyma reversa.
Entablature: fascia architrave, plain frieze, dentil, cavetto and cyma cornice.
Ceiling: plaster with guilloche border.
Doorways: raised panels in cyma reversa. Cyma reversa and bead architrave with 10″ deep, panelled reveals. Overdoor panel is ground for modillions which support cornice.



The rotunda showing the revised entrance to the old lecture hall, 1987.

The rotunda looking toward west entrance off 16th Street.





Staircase: south aisle

Windows: casements in ovolo and cyma architraves with 6½" reveals.
Chimney: flush with wall.
Hearth: 8'-0" wide by 1'-6" deep; Siena marble.
Fire box: 4'-2" wide by 3'-2½" high by 1'-11" deep; slate having a raised secondary hearth with a cyma reversa lip.
Surround: Siena marble; fascia and cyma reversa rails with bead and reel panel over fire opening.
Mantel: Siena marble; candelabrum panels surmounted by scrolled consoles flank fire surround and support entablature shelf, 8'-9" wide by 7'-5½" high by 3'-1" deep, consisting of cyma reversa and guilloche architrave, lozenge cushion frieze and bead, dentil, corona and talon cyma cornice.
Andirons: 2'-2" high; bronze.

Reception Hall: (original lecture hall) painted cream.
Width (not including aisle): 28'-2¼"
Length: 56'-6"
Height: 16'-0"
Flooring: oak; herringbone parquetry.
Baseboard: 1'-0" high; fascia with torus cap.
Dado: raised panels in cyma reversa.
Chair rail: 4'-0½" high; fascia between cyma reversa.
Walls: plaster. Divided into bays by partly fluted Tuscan pilasters having egg and dart capitals. Pilasters rest on plinths which break forward from baseboard and have egg and dart capitals. Full columns in antis frame aisle or alcove separating reception hall from rotunda.
Entablature: talon architrave, plain frieze, and talon, corona and acanthus cyma cornice.
Ceiling: plaster.
Doorways: (doors to present auditorium lobby were originally windows.) 7'-0" high, oak, raised panel, double doors set in 2'-1" deep, raised panel reveals framed by fascia architrave with cyma reversa return, capped by bolection frieze with corona cap. Door to P Street entrance hall similar. Cherry wood, raised panel, doors to rotunda aisles set in 2'-2" deep, raised panel reveals within fascia architrave with cyma reversa return.
Windows: paired, double-hung; crossetted fascia architrave.
Lighting: original fixtures were replaced during 1937 remodeling.

Rotunda Gallery (second floor):
Width: 8'-2"
Height: 12'-9"
Flooring: not original. Linoleum squares.

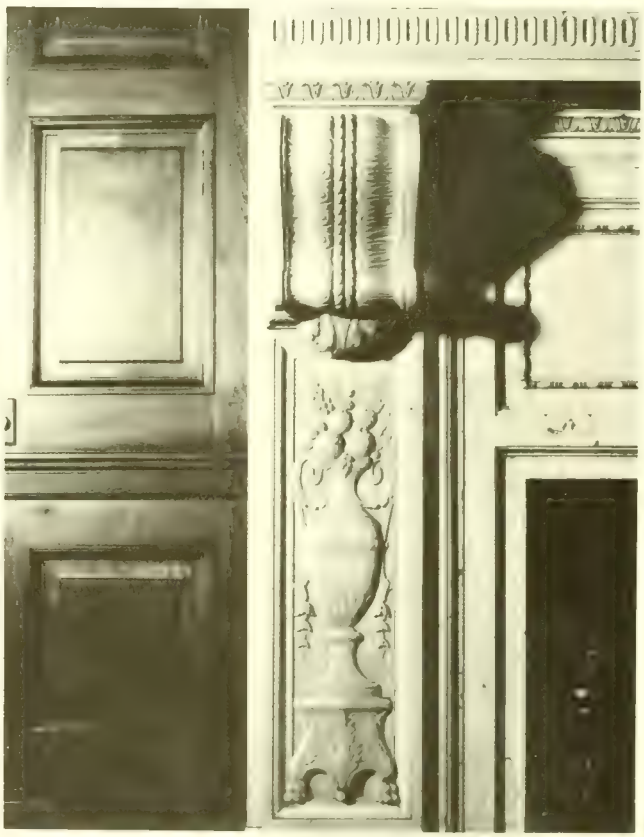


The rotunda dome.

The board room, c. 1920
The Carnegie Institution of Washington



Mantel, board room, c. 1920



Detail of mantel, board room.

Reception hall (old lecture hall).



Baseboard: 8"; grey-veined white marble.
Walls: cast stone, plaster and wood, scored to resemble ashlar masonry and painted. Tuscan pilasters having egg and dart capitals break forward to define archways and gallery turns. Torus bases for pilasters break forward from marble baseboard.
Cornice: fascia and corona.
Ceiling: coved.
Monitors: for 17'-6" high skylights; centered by rotunda archways.
Doorways: walnut, 7'-5½" high; raised panel doors without architraves. Exception consists of false doorway under east monitor and door to president's suite under north monitor, both of which have crossetted fascia and cyma reversa architraves which support panel frieze flanked by scrolls and capped by corona and cyma reversa cornice.
Lighting: bronze, acanthus-leaf, five-light fixtures suspended by chains from the skylights.

Library (not original location): oak.
Width: 28'-7"
Depth: 37'-8½"



The library. Note original skylight which has been closed and artificially illuminated

Height: 12′-4″
Flooring: beige carpeting.
Baseboard: 6″; fascia with cyma reversa cap.
Dado: raised panels in cyma reversa. Breaks forward as cabinets and bronze grilled heating vents for 5′-3″ deep bookcase aisles.
Chair rail: 2′-6″ high; cavetto and torus.
Walls: raised panels in cyma reversa. 9″ deep bookcases with adjustable shelving.
Cornice: corona. Cyma moulding defines book aisle bays.
Ceiling: plaster. Skylight monitor of main ceiling covered over. 11′-7″ high aisle ceilings having circular, cast iron ventilator grilles.
Doorways: 7′-5½″ high raised panel doors within fascia and cyma reversa architraves. Exception: 8′-6″ high double door to librarian's office set in crossetted, fascia and cyma reversa architrave which supports cushion frieze below talon, corona and cyma cornice.
Windows: paired, double-hung windows set in bolection architrave.
Lighting: not original.

New Hall (P Street entrance): two stories.
Width: 28′-4″
Depth (including stair): 22′-0″
Height (to top of cornice): 25′-7″
Flooring: cream marble outlined and punctuated by white-veined black marble.
Baseboard: 7″; white-veined black marble base with limestone cyma reversa cap.
Walls: cap for rusticated limestone of first floor serves as baseboard for plaster walls of second floor. Cap consists of cyma and fascia courses surmounted by cream marble torus and fascia. Torus forms riser nosing and lip of second floor.
Cornice: plaster. Key pattern frieze having Mayan stylistic antecedents.
Ceiling: plaster. Segmental barrel vault.
Doorways: 9′-11″ high; bronze and glass double door breaks forward 9″ within a cream marble bolection architrave between fluted piers which support a broken-scrolled pediment with ornamental orb, the whole set within a cream marble bolection arch, the semicircular head of which frames a transom light having bronze scallop grille. Oak,



The new entrance hall and staircase to principal floor



Principal floor landing, new entrance hall

Hanging armillary sphere lamp, new entrance hall.



raised panel, 7′–6″ high interior doors, recessed in flush-panelled, 2′–7″ deep, marble reveals in turn framed by bolection architrave.

Staircase: cream marble risers, treads and open stringer. Eight risers to landing, additional fourteen risers to second floor. Black-lacquered wood railing supported by iron balusters cast in thistle design.

Lighting: chrome and nickel-plated ceiling fixture in the form of an armillary sphere.

Biographies

Architects

CARRÈRE & HASTINGS, the New York architectural firm responsible for the design of the Carnegie Institution building, was formed in 1885 by John Merven Carrère and Thomas Hastings. In a letter to the editor of *American Architect and Building News* in 1909, Hastings recalled how the firm got started:

> . . . Mr. Carrère and I had only met once while in Paris as students at the Beaux-Arts, and it was not until we had come together again in the office of McKim, Mead & White [1884] that the thought occurred to us to go into partnership. Mr. Carrère superintended an important house in Baltimore, while I was working on the plans of the same house, in the office. This is what brought us together. . . . [11]

The two young architects—Carrère was twenty-six and Hastings twenty-four—decided to form a partnership as soon as something came their way; in the meantime, they continued to work for McKim, Mead & White.

Before long they got their chance. Henry M. Flagler, the Florida developer, was a friend and parishioner of Hastings' father, who was a Presbyterian minister. When Flagler decided to build a new hotel in Saint Augustine, he asked his friend's young son to draw him "a pretty picture", which he would then give to his builders to construct. Hastings complied, but there were some problems with the construction, and so Carrère went down to Saint Augustine to work them out with the builders. Soon Carrère and Hastings were doing the whole project and their firm was launched. In the letter previously quoted Hastings commented on the effect this large project had on the young architects:

> . . . So large a building so early in life was in some ways a great advanage and in others quite the contrary. We made mistakes, but we learned faster than we could otherwise have done. I have always thought that the principal lesson taught us in this building was that wherever our plan was most faulty, from an artistic point of view, we were given the most trouble in construction, and that the weakness of American architects at that time was in the art of planning, more especially in monumental buildings.

The hotel, called the Ponce de Leon, was designed in what may be called a Hispano-Moresque style mixed with Richardsonian and Arts and Crafts elements, and it made a name for the young firm. It was followed by the Alcazar Hotel and other work for Flagler, and the Presbyterian and Methodist churches, all in Saint Augustine and all designed in a Spanish style. These projects were sympathetic to the local building tradition in the type of concrete construction used and in the exuberance of their Spanish details, but were not typical of the later work of the firm. Both Carl Condit and Esther McCoy have suggested that the fanciful character of the Florida work owed something to the association of Bernard Maybeck with the firm at this time. He and Hastings had been roommates while at the École in Paris.[12]

Once the Florida commissions were finished Spanish detailing was used only infrequently, and a more formal style, based on eighteenth century French precedents, took its place, although the taste for rich ornamentation continued; it can be seen in Washington in the Townsend house of 1899, now the Cosmos Club (see *MAA* 1, 2121 Massachusetts Avenue) and the newly-restored sgraffito work on the Washington Hotel, built in 1914.

During the 1890s the firm designed two other hotels—Laurel-in-the-Pines, Lakewood, New Jersey, and the Jefferson in Richmond—as well as commercial buildings and a number of large city and country residences in the New York area. It was the winning of the competition for the New York Public Library in 1897, however, that brought them national attention, and the realization of the design (not completed until 1911) that placed them among the premier architectural firms in the country. The brilliance of the plan, the way it is expressed on the classical exterior, and the richness of the detailing, ornament and furnishings—all designed by the architects—make the building one of the finest examples of the American Classical Revival.

More commissions for monumental structures followed, among them First Church of Christ, Scientist, New York (1898); Richmond Borough Hall, New York (1903–07); Smith Hall, Cornell University (1903); the McKinley Monument, Buffalo (1903); Saint George Ferry Terminal, Staten Island (1904); the approaches and great arch of Manhattan Bridge, New York (1905); Traders Bank, Toronto (1905); Royal Bank of Canada, Montreal (1905); Woolsey Hall and Memorial Hall, Yale University (1906); Carnegie Institution, Washington (1906); Senate and House office buildings, Washington, D. C. (1906); the New Theatre, New York (1906); City Hall, Portland Maine (1911). The Congressional office buildings and the New Theatre (later the Cen-

[11] *AABN* 96 (7 July 1909): 3–4.

[12] Carl Condit, "Pioneer Concrete Buildings", *PA* 52 (Sept. 1971): 128–33; Esther McCoy, *Five California Architects* (New York: Praeger Publishers, 1975), pp. 4–5.

tury Theatre) are generally listed with the New York Public Library as Carrère & Hastings' best work.

The firm was also involved in work at two major turn-of-the-century expositions. For the Pan-American Exposition at Buffalo in 1901 Carrère was chief architect and chairman of the board of architects in charge of gardens, grounds and decorations, while the firm designed the memorial bridge, the gardens and other decorative features. In 1904 Carrère & Hastings designed the agricultural building at the Saint Louis Exposition. After Carrère's death (1911) Hastings designed the Tower of Jewels for the 1915 Panama-Pacific Exposition in San Francisco.

The design of large residences continued to occupy the firm throughout its history. To the houses of the 1890s, such as those for Mrs. Richard Gambrill at Newport, "Bellefontaine" for Giraud Foster at Lenox, Massachusetts, the Benedict estate in Greenwich, Connecticut, and "Blairsden", the Blair estate at Peapack, New Jersey, were added (among others) "Whitehall" for Henry Flagler, Palm Beach, Florida (1901); the Murry Guggenheim house, Elberon, New Jersey (1903); and numerous townhouses, including one for Elihu Root (1903), whose country house the firm had designed earlier. In the case of country houses, Carrère & Hastings were involved also in landscape design, gardens and outbuildings. They also laid out Saint John's Park and Hamilton Fish Park in New York City.

City planning interested both partners. The firm was responsible for the city plan of Hartford, Connecticut (1911) and for the layout of Mount Vernon Square and the civic center in Baltimore. Later, Hastings designed the industrial town for the United States Steel Company at Duluth, Minnesota.

After Carrère's untimely death, Hastings continued using the firm name until 1920, when he took Richmond Harold Shreve and William Frederick Lamb into partnership. They had been with the firm since 1906. Work completed after Carrère's death and not previously mentioned included: Richmond County Courthouse, Staten Island; Henry Clay Frick residence, Knoedler Galleries, and the Alexander Building, all on Fifth Avenue, New York; Saint Ambrose Chapel in the Cathedral of Saint John the Divine, New York; the Standard Oil Company building, New York; the Memorial Amphitheatre, Arlington, Virginia; Princeton Battle Monument, and the temporary Altar of Liberty and Victory Arch in Madison Square, New York, built to celebrate the return of American troops after World War I. In London Hastings was responsible for the details and ornament of Devonshire House, a palatial apartment house, in which he was associated with the British architect, C. H. Reilly.

The question always arises as to the "division of labor" in a firm such as Carrère & Hastings, where more than one partner has a strong interest in design. Talbot Hamlin, in his biography of Thomas Hastings in the *Dictionary of American Biography*, commented:

> In a partnership based on as close cooperation as that between Carrère and Hastings it is impossible to analyze all of the qualities contributed by each member individually. It has sometimes been said that Carrère was the chief originating mind. Such a claim is not strictly true. It would be more just to say that if Carrère's mind was more daring and more original in dealing with large elements, the sureness of taste, the careful execution and the delicacy of detail which characterized the greater part of the firm's work after Carrère's death would seem to indicate that at least some of these same qualities in the work of the earlier period came from the influence of Hastings.

More recently, Channing Blake stated: "Hastings was the chief designer throughout the firm's history, while Carrère directed the office and dealt with the clients and official agencies."[13]

A major article in the January 1910 issue of the *Architectural Record* discussed the firm's work and architectural philosophy and ended with a complete list of clients through 1909. The problem of style in American architecture was explored at some length, with the comment being made that the return to Renaissance models by firms such as McKim, Mead & White and Carrère & Hastings (rather than copying contemporary French work) had saved America from becoming an architectural dependency of France. The author (not named) noted that while Carrère & Hastings had taken mid-eighteenth century French as their principal source, McKim, Mead & White drew from a wider range—Roman, Palladian, Louis XVI and Georgian. An interesting comment on McKim, Mead & White was made: he saw their tendency to sacrifice plan to design (in contrast to Carrère & Hastings) as stemming from the presence of older men in the firm, men trained not in schools but in the offices of established architects. The opinion was offered

[13] Channing Blake, "Carrère & Hastings", in Adolf K. Placzek, ed., *The Macmillan Encyclopedia of Architects*, 4 vols. (New York: The Free Press, a division of Macmillan Publishing Company, Inc., 1982) 1:387.



Detail of pier, rotunda

that the contemporary architect should accept the authority of one specific style; at least, he should stay within the Renaissance period. Agreeing with Carrère & Hastings that mid-eighteenth century France was the ideal choice—not too palatial for America—he referred the reader to its finest example, the Place Vendôme in Paris: "the most consistent, appropriate, beautiful small square in the world."[14]

There is an air of confidence and assurance in this article, a sense that the true American style has at last been found, that may help to explain why the Classical Revival architecture of the early twentieth century is so often satisfying and feels so "right". Certainly one experiences this in the best work of Carrère & Hastings.

John Merven Carrère (1858–1911) was born in Rio de Janeiro of American parents, John M. Carrère and Anna Louisa (Maxwell) Carrère. His father, a coffee merchant, was from a distinguished French family that had come to the United States soon after the French Revolution and settled in Baltimore; his mother, also a Baltimorean, was of Scottish descent, the daughter of the founder of the house of Maxwell, Wright & Company, of which Carrère's father was a senior partner.

At the age of fourteen Carrère was sent to Switzerland to study at the Institute Breitenstein at Grenchen; he spent his vacations with his father's family at Dieppe. His drawings from this period show his early interest in architecture, and in time he entered the École des Beaux-Arts in Paris where he studied under Victor Robert, Charles Laisne, and Léon Ginain. An appreciation, written at the time of his death, noted that he was most influenced by Ginain, a master of the Neo-Grec style.[15] Carrère attended the École from 1877 to 1882 before returning to the United States, where, according to his obituary in the *New York Times* (2 March 1911), he was involved in the construction of the first panoramas displayed in this country, in Chicago and New York. He then took a position with McKim, Mead & White, renewed his acquaintance with Thomas Hastings and subsequently formed a partnership with him, as has been related above.

John Carrère was closely involved with many organizations formed to further the study and appreciation of art and architecture: He was a founder of the Fine Arts Federation of New York City, an academician in the National Academy of Design, a member of the National Institute of Arts and Letters, a Director of the American Academy of Rome, vice president of the National Sculpture Society, and chairman of the education committee and president of the Beaux Arts Society of New York. Professionally, he was a member and fellow of the American Institute of Architects, a member of its board of directors, and twice president of the New York Chapter. Civic art and city planning were of great interest to him; he was the leading figure in the establishment of the Art Commission of New York, a design review agency; a member of the Group Plan Commission, formed to remodel and redesign part of the city of Cleveland; and a member of similar commissions for the cities of Baltimore; Hartford, Connecticut; and Grand Rapids, Michigan. He lobbied with the AIA to get more commissions for private architects in government work, and was at one time offered the position of supervising architect of the treasury by Secretary John G. Carlisle. He declined, saying: "My examination of the office and its possibilities convinces me that the underlying principle upon which it is based is radically wrong, and that it is beyond the power of any-one man to make a success of it. The system, not the man, should be changed."[16] It was said that Carrère was among the first to preach and practice professional ethics in architecture, and he was the author, essentially, of the AIA's code of competitions.[17] His publications included *City Improvement from the Artistic Standpoint* (1908); *Preliminary Report of the City Plan for Grand Rapids, Michigan* (1909), with Arnold Brunner; and *Plan of the City of Hartford* (1912).

Carrère was a member of the Century Club and a founder of both the Richmond County Good Government Club and the Staten Island Club. He was married to Marian Sidonia Dell in 1886; she and two daughters, Anna M. and Marian Dell, survived him. His death resulted from injuries in an accident, which occurred when his taxi was struck by a streetcar. His body lay in state in the rotunda of the New York Public Library, newly completed and not yet opened to the public.

Thomas Hastings (1860–1929) was born in New York City, the son of the Reverend Thomas Samuel Hastings, pastor of the West Presbyte-

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[14] "The Work of Messrs. Carrère and Hastings:, *AR* 27 (Jan. 1910): 1–120.

[15] Francis S. Swales, "John M. Carrère (1858–1911), An Appreciation", in *Architectural Review* 29 (May 1911): 283–93.

[16] Quoted in Charles Moore, *Daniel H Burnham*, 2 vols. (Boston & New York: Houghton Mifflin Company, 1921) 1:105.

[17] Francis S. Swales, op. cit., p. 283.

rian Church, and Fanny (de Groot) Hastings. Both the de Groot and Hastings families had settled early in America, with the latter producing a distinguished line of clergymen and doctors. Thomas Hastings, grandfather of the architect, was a well-known composer of church music; among his many familiar hymns was "Rock of Ages".

Thomas Hastings received his early education from his father and at a private school in New York. As a child he loved to draw, but there is no record of when he began to take this interest seriously; it is known only that at the age of seventeen he gave up his college preparatory studies and entered the office of the prominent furniture maker and decorator, Christian Herter, as a student and draftsman. Herter had by this time established an architectural department, with Charles R. Atwood as chief designer; it was to this office that Hastings was assigned, and he thrived in the environment. Herter had been commissioned to decorate the Seventh Regiment Armory, and Hastings was given one of the rooms to design; it was his first real job. He joined a sketch club, listened to some of the members talk about the École des Beaux-Arts in Paris, and thought about the possibility of studying there. Herter was keenly aware of the meagre training available for would-be architects in the United States at the time and urged Hastings to go. It was probably Herter's persuasion that caused Reverend Hastings to give the idea his blessing, and in 1880 Thomas sailed for France. He entered the atelier of Jules André, studied at the École until 1883, and then returned to New York in the spring of 1884, where he worked for McKim, Mead & White before forming his partnership with John Carrère.[18]

Thomas Hastings was a scholarly, disciplined architect known for his attention to detail, his insistence on the primary importance of the plan in architectural design, and his love of eighteenth century French architecture, ornament and garden design. He lectured frequently to students, stressing that the modern architect should learn from all that has gone before him and interpret it—never copying—to meet contemporary situations and the practical considerations inherent in each project. He did not believe that staying within the Renaissance tradition would inhibit imagination or originality. His views were expressed in *Six Lectures on Architecture*, published in 1917 with Ralph Adams Cram and Claude Bragdon. Hastings did not like steel construction or skyscrapers. He once said:

> As triumphs of engineering skill they are of course, notable; as architecture they are far from that. . . . If we analyse it we find most of our skyscrapers to be elongated packing boxes, the architecture of whose middle sections had better be passed over in haste. Many make me think of plum puddings whose raisins have settled on one or two sides.[19]

Hastings ascribed the proliferation of tall buildings in New York to greed, and theorized that as the average height (in 1926) of buildings in the area from the Battery to Fifty-ninth Street was less than four stories, improving all vacant land equally to eight stories would result in a more sane, beautiful city with adequate light and air and twice the floor area. However, he thought that if tall buildings were to be erected, they should be as beautiful as possible with careful consideration of their effect on their surroundings and on human beings. He advocated and later supported zoning laws regulating skyscrapers, including set-back regulations. He was the architect (with Shreve & Lamb) for several tall buildings, including the handsome Standard Oil Building on lower Broadway (now known as 26 Broadway). Ironically, considering Hastings' attitude, the successor firm to Carrère & Hastings (Shreve, Lamb & Harmon) designed what was for many years the world's tallest building, the Empire State.

Thomas Hastings was one of the original members of the Commission of Fine Arts, and a fellow and board member of the American Institute of Architects. He was a member and at one time president of the Society of Beaux-Arts architects, the Beaux-Arts Institute of Design, and the Architectural League of New York; a trustee of the American Academy of Arts and Letters, and a member of the Royal Institute of British Architects, which awarded him its gold medal. He was also a chevalier in the French Legion of Honor and a member of the Institute of France.

Thomas Hastings was married in 1900 to Helen Benedict, daughter of E. C. Benedict, banker and yachtsman, for whom Hastings had designed a large country house a few years earli-

[18] David Gray, *Thomas Hastings, Architect* (Boston: Houghton Mifflin Company, 1933). Gray, a friend of the family, is the only source consulted that mentions the association with Herter. The *DAB*, and Francis Swales in his memorial to Hastings, *PP* 10 (Dec. 1929): 869, 889, state that Hastings attended Columbia University before going to Paris, though inquiries to Columbia failed to substantiate this. Eugene Clute, in "Master Draftsmen, XVI, Thomas Hastings", *PP* 6 (Dec. 1925): 49–60, mentions that Hastings studied mathematics, history and French part time while working in an office; the name of the office is not mentioned.

[19] Obituary, *NYT*, 23 Oct. 1929, 29:1.

er; they had no children. Hastings was a member of a number of social clubs, including the Century, Knickerbocker, and Piping Rock.

Sources not footnoted or mentioned in text: *Quarterly Bulletin of the AIA* 11:296–99, obituary for John M. Carrère; C. H. Reilly, "The Late Thomas Hastings", *Journal of the Royal Institute of British Architects*, 37 (9 Nov. 1929): 24-25.

Builder

J. E. & A. L. Pennock, general contractors for the Carnegie Institution of Washington building, was a Philadelphia firm, established c. 1890 according to a report in the files of the Carnegie Institution, although a 1907 letter in these files notes that J. E. Pennock had by that time been in the building business for thirty years. The firm was one of those recommended by Carrère & Hastings and had erected a number of large buildings in Philadelphia, New York and elsewhere, as well as the Levi Leiter house (1891) on Dupont Circle in Washington. (See *MAA*, 2.) However, at the time the Carnegie Institution was asking for bids, they were considered a credit risk. This was apparently the fault of A. L. Pennock, who left the firm in July 1907. The change in organization apparently satisfied the Carnegie trustees as the firm was ultimately awarded the contract.



Detail of fireplace andiron, board room.

A letter from Pennock to Robert Woodward, president of the Carnegie Institution, listed the following completed projects as examples of the firm's work: Knickerbocker Hotel, New York City (Nicholas Biddle, representing John Jacob Astor, owner, is given as a reference); St. James Office Building, New York City (Bruce Price & deSibour, architects); Academic Building, West Point; Girard Trust Company, Philadelphia; Penn Mutual Life Insurance Building, Philadelphia; Brown Brothers Building, Philadelphia; Gladstone Apartments, Philadelphia; George W. Boldt residence, Alexandria Bay, New York (G. W. & W. D. Hewett, architects); Corn Exchange Bank, Philadelphia; Levi Leiter residence, Washington, D. C.; Union Station, Richmond, Virginia (Wilson, Harris & Richards, architects); Land Title & Trust Company, original building, Philadelphia (Wilson, Harris & Richards, architects).

Source: Carnegie Institution of Washington, Administration Building file (historic): report on business problems of the Pennock firm, c. 1907, and letter, Pennock to Woodward, 23 Dec. 1907.

Presidents of the Carnegie Institution of Washington

Biographies of presidents who have served since the erection of the headquarters building follow.[20]

Robert Simpson Woodward (1849–1924) was born in Rochester, Michigan, the son of a farmer, Lysander Woodward, and his wife Peninah A. (Simpson) Woodward. The elder Woodward was a progressive farmer, interested in applying scientific methods to the operation of his farm, and he was also a prominent citizen of Oakland County, holding several elective and appointive civic offices. Although he did not see the merit in a college education, he finally allowed his son to enter the University of Michigan, where he graduated in civil engineering in 1872.

Robert Woodward began his long career in science and mathematics working on primary triangulation with the United States Lake Survey on the Great Lakes. After ten years, he left to take part in the federal project to observe the transit of Venus (1882–84). This was followed by

[20] The writer would like to acknowledge the assistance of Ray Bowers, editor, the Carnegie Institution of Washington, in reading these biographies and contributing the information on each president's accomplishments while at the institution.



One of pair of monumental urns based on a design of similar antique urns in the Vatican

an association with the U. S. Geological Survey as an astronomer and later as chief geographer. He was one of a number of talented and enthusiastic young scientists working with the agency at the time, a group that included W. J. McGee, Grove Karl Gilbert, and Henry Gannett, each of whom later became president of the National Geographic Society (see text, Sixteenth and M Streets, Hubbard Memorial Hall). At this time Woodward began writing his most important scientific papers, which dealt with geophysical subjects and methods of topographic mapping, subjects which continued to interest him throughout his life.

From 1890 to 1893 Woodward worked with the U. S. Coast and Geodetic Survey, where he would have known two other future National Geographic Society presidents: Otto Tittman and John Pillsbury. Woodward's principal work with this agency concerned the problem of base-line measurement in primary triangulation. His research involved extremely complicated and lengthy mathematical computations, and it resulted in increased accuracy and the saving of both time and money to the agency.

In 1893 Woodward left the government to become professor of mechanics and mathematical physics at Columbia University and in 1895 became dean of its College of Pure Science. He remained at Columbia until he took up his duties as president of the Carnegie Institution of Washington in 1905. Woodward came to the institution early in its life, at a time when important decisions needed to be made regarding its purpose and the kinds and numbers of projects to pursue. In addition to his ability as a scientist and mathematician, he had the qualities of leadership and judgment and the administrative experience to assure the success of the new undertaking. He also assumed the task of planning for and supervising the erection of the headquarters building. His presidency lasted until 1920, when at the age of seventy-one, he retired.

Under his leadership, the institution moved to organize several research centers, each staffed primarily by scientists in the institution's employ. The opposite idea—that the institution should provide grants to outside investigators—became a secondary role. Upon the end of Woodward's presidency, the institution operated ten departments: Department of Botanical Research, Department of Embryology, Department of Experimental Evolution (Genetics), Geophysical Laboratory, Department of Historical Research, Department of Marine Biology, Department of Meridian Astrometry, Mount Wilson Observatory, Nutrition Laboratory, and Department of Terrestrial Magnetism.

Robert Simpson Woodward was the recipient of honorary degrees from his alma mater, and from the Johns Hopkins and Columbia universities, and the universities of Wisconsin and Pennsylvania. He was a member of the National Academy of Sciences and president of the American Association for the Advancement of Science (1900), the American Mathematical Society (1898–1900), the New York Academy of Sciences (1900–01) and the Washington Academy of Sciences (1915). He was a fellow of the American Academy of Arts and Sciences and the American Philosophical Society, and a member of many other scientific organizations, boards and councils. He was the author of numerous scientific papers, an editor of Science magazine for most of his adult life (1884–1924), editor of the *Annals of Mathematics* (1888–89) and, with Mansfield Merriman, an editor of *Higher Mathematics* (1896), a college textbook.

Robert Woodward married Martha Gretton Bond of Detroit in 1876; they had three sons. He was a member of the Century Association of New York and the Cosmos Club of Washington.

Sources: *DAB*, *NCAB* 13:108, *WWWA*; F. E. Wright, "Robert Simpson Woodward", in *Biographical Memoirs* (New York: The Columbia University Press for the National Academy of Sciences, 1877–) 19:1–24; obituary: *ES*, 30 June 1924.

John Campbell Merriam (1869–1945), the son of Charles Edward and Margaret Campbell (Kirkwood) Merriam, was born in Hopkinton, Iowa. His father was a leader in civic and church affairs in the town and a trustee of the community college (Lenox College), but it was from his mother that the young boy received his interest in natural history. Merriam graduated with a B.S. degree from Lenox at a very early age, in 1887, and when his family moved to Berkeley, California, he continued his studies in geology, botany, and mineralogy at the University of California. He went to Europe for his advanced degree, however, earning a Ph.D in vertebrate paleontology from the University of Munich in 1894. Subsequently (in the 1920s and 1930s) he received honorary degrees from many other American colleges and universities.

Merriam began his career as an instructor in paleontology and geology at the University of California in 1894, remaining at the institution as assistant, associate, and full professor, and finally as dean of faculties. He became increas-

ingly active in university affairs and in promoting research, and during World War I was chairman of the Research Committee, California State Council of Defense (1917–20). While he was associated with the university he undertook extensive field work and research in the geology and fossilized remains of the area, publishing numerous accounts of his work. Later, these studies were carried out by students under his direction.

Although considered a candidate for president of the university, Merriam chose to accept, in 1920, an offer to become president of the Carnegie Institution of Washington, feeling that it was time for him to serve science more broadly by heading a great research foundation. His interest in his specific field did not decrease, as the number of volumes on paleontological and geological research published by the Carnegie Institution during his administration reveals, but he also pursued other objectives. He encouraged the approach to scientific problems through the cooperation of experts in varying disciplines and with different goals; for example, a study of the moon's surface would involve not only astronomers but geologists, physicists, and mathematicians as well. He was also interested in scientific education for the public. Soon after he became president Merriam initiated a series of evening lectures by eminent scientists, and in 1934 a new series, called the Elihu Root Lectures, focused on the role of science in human affairs. To accommodate the expanding lecture series and exhibition program, the addition on P Street was built; it was completed at the end of Merriam's presidency.

In addition to his position as president of the Carnegie Institution of Washington, Merriam was a regent of the Smithsonian Institution (1928–40), a Fellow of the American Association for the Advancement of Science and president of the Pacific Division (1919–20), president of the Geological Society of America (1910) and of the American Paleontological Society (1917), member of the National Academy of Sciences, American Philosophical Society, the American Academy of Arts and Sciences, and other organizations. He was an "ardent conservationist", according to the *Dictionary of American Biography*, and was one of the founders of the Save-the-Redwoods League in 1917, of which he was also president for twenty-five years. During his tenure nearly 45,000 acres of redwood forest in northern California were set aside for park land. Merriam was also a frequent consultant to the National Park Service. He was president of the executive committee of the Pan-American Institute of Geology and History from 1935 to 1938, and the author of many articles on paleontology and geology and on the relationship of science and research to other fields of activity.

John Merriam was married to Ada Gertrude Little in 1896; after her death in 1940 he married Margaret Louise Webb. He had three sons by his first wife: Lawrence Campbell, Charles Warren, and Malcolm Landers. Merriam was a member of the Cosmos Club (Washington), the Century Club (New York), and the Commonwealth Club of California (San Francisco).

Sources: *DAB* Suppl. 3, *NCAB* A:485, *WWWA*; Chester Stock, "John Campbell Merriam", in *Biographical Memoirs* (New York: Columbia University Press for the National Academy of Sciences, 1877–), 26: 209-32; obituary: *NYT*, 31 Oct. 1945, 23:1.

Vannevar Bush (1890–1974) was born in Everett, Massachusetts, the son of the Reverend Richard Perry Bush, a Universalist minister, and Emma Linwood (Paine) Bush. He received his B.S. and M.S. degrees from Tufts College in 1913 and a Doctor of Engineering degree from MIT and Harvard (at that time operating a joint program) in 1916. Subsequently Dr. Bush received honorary degrees from some twenty colleges and universities.

After graduating from Tufts, Bush worked briefly for the testing department of General Electric and the inspection department of the U.S. Navy and then returned to Tufts to become an instructor in mathematics (1914–15) and an assistant professor of electrical engineering (1916–17). During World War I he carried out research on submarine detection for the Navy. After the war he began a teaching career with MIT that was to last twenty years; he was a professor of electrical power transmission, and from 1932 to 1938, vice president and dean of engineering. During this time he was a cofounder of several successful business enterprises, including the Metals and Controls Corporation and the American Appliance Company (later Raytheon, the electronics firm).

While he was associated with MIT Bush made a number of significant scientific discoveries and inventions, ranging from improvements in the design of vacuum tubes to the invention of machines such as the justifying typewriter and several others that analyzed, automatically, the performance of electrical power distribution systems and led directly to the development of the analogue computer. One of these, the differential analyzer—a mathematical robot designed to

solve lengthy and intricate differential equations—was used during World War II to solve problems in ballistics, acoustics, structures, and atomic physics. For his work in mathematical analyzing instruments, Dr. Bush was awarded the Levy Medal of the Franklin Institute (1928) and the Lamme Medal of the American Institute of Electrical Engineers (1935).

The time that was devoted to scientific discoveries did not diminish Dr. Bush's effectiveness as a teacher and administrator at MIT, and these same qualities carried over into his work as president of the Carnegie Institution of Washington from 1939 to 1955. His insight and judgment, and his ability to make critical decisions enabled him to take the institution's many and varied scientific activities and coordinate them more closely with the work of other research and educational institutions.

The need to coordinate scientific activities came to the forefront at the beginning of World War II. Sensing the urgency for a mobilization of the nation's scientific resources, Bush and his colleagues discussed the formation of a central agency. When Germany invaded France in 1940 Bush went directly to President Roosevelt with his proposals; the result was the formation of the National Defense Research Committee, which became in 1941 the Office of Scientific Research and Development. The OSRD was involved in the development of over two hundred weapons and other instrumentalities of war, including early work on the atomic bomb. Bush headed the OSRD throughout its existence; its main offices filled the Carnegie Institution's administration building until the end of the war. It was estimated that two-thirds of all the physicists in the United States worked for Dr. Bush during World War II.

Out of this research for national defense came great advancements in the medical, physical, and chemical fields which would have significant peacetime application. Products taken for granted today, such as radar and the proximity fuse, were developed by this agency, as were methods for the mass production of penicillin and the sulfa drugs.

Bush was chairman of several research and development boards for the military in the years immediately following the war, but his major interest was to channel the wartime momentum into a gigantic federal research program in science and technology with peacetime goals. The result was the National Science Foundation, established in 1950.

Bush continued as president of the Carnegie Institution of Washington until 1955 and was a trustee until his death in 1974. Decisions during his presidency led to the closing of the Department of Archeology in 1958, leaving the institution's work exclusively in the physical and biological sciences.

Vannevar Bush was also a trustee of the Carnegie Corporation of New York, Tufts College, Johns Hopkins University, and the Woods Hole Oceanographic Institution, among others, and a life member of the MIT Corporation. He was a regent of the Smithsonian Institution (1943–55) and, reflecting his deep interest in medical science, chairman of the board of Merck and Company (1957–62). He was a fellow and/or member of numerous scientific organizations, a member of many advisory commissions and research boards, and the recipient of some twenty prizes, awards and medals, including the Medal for Merit from President Truman (1948), the National Medal for Science from President Johnson (1964), the Founders Medal of the National Academy of Engineers (1966), and the Atomic Pioneer Award from President Nixon (1970); he was decorated a Knight Commander of the Order of the British Empire and an Officer in France's Legion of Honor.

Bush contributed many articles to scientific publications, and he was the author of the following books: *Principles of Electrical Engineering* (with W. H. Timbie) 1922; *Operational Circuit Analysis*, 1929; *Endless Horizons*, 1946; *Modern Arms and Free Men*, 1949; *Science is Not Enough*, 1967; and *Pieces of the Action*, 1970.

Vannevar Bush was married to Phoebe Davis in 1916; she died in 1969. They had two sons, Richard Davis and John Hathaway. Dr. Bush was a member of the Cosmos Club (Washington), the University and Century clubs (New York) and the St. Botolph Club (Boston).

Sources: *NCAB* F:67–68, *WWWA*; *Current Biography 1947* (New York: The H. H. Wilson Company, 1948), pp. 80–82; *Vannevar Bush, 1890–1974*, a memorial publication from the Carnegie Institution of Washington; Jerome B. Wiesner, "Vannevar Bush", in *Biographical Memoirs* (New York: Columbia University Press for the National Academy of Sciences, 1877–), 50:89–117, Obituary: *NYT*, 30 June 1974, p. 1.

Caryl Parker Haskins (born 1908) is a native of Schenectady, New York, the son of Caryl Davis Haskins, an engineer and inventor, and Frances Julia (Parker) Haskins. He received his undergraduate degree from Yale in 1930 and a Ph.D from Harvard in 1935. He was the recipient of over twenty fellowships and awards during his



Aerial view looking east

college years and has since been granted many honorary degrees.

Like Vannevar Bush, Caryl Haskins began his career working for the General Electric Company and then went to MIT: he was a chemist at the company's research laboratory in Schenectady from 1931 to 1935 and a research associate at MIT from 1935 to 1945. He has been associated with the Haskins Labs, which he founded, since 1935, serving as research director, president, and chairman of the board.

During World War II Haskins served as liaison and executive officer under Vannevar Bush in the government's Office of Scientific Research and Development and on the National Defense Research Committee. In the post-war years he was a consultant to the Research and Development Board and to the secretaries of defense and state (1950–60). He was a member of the President's Science Advisory Committee (1955–58) and served on numerous other government advisory boards. He was a trustee of the Carnegie Corporation of New York (1955–80) and chairman of the board (1975–80), trustee of the Rand Corporation (1955–75), the Woods Hole Oceanographic Institution (1964–73) and a member of its council (1973–), a trustee of the National Geographic Society (1964–84), a regent of the Smithsonian Institution (1956–80), and associated with many other scientific, cultural, and educational organizations. He is a fellow of the American Association for the Advancement of Science and was a director from 1971 to 1975, and a fellow of the American Physics Society and the American Academy of Arts and Sciences, among other organizations.

Dr. Haskins was president of the Carnegie Institution of Washington from 1956 to 1971 and has been a trustee since 1949. During his presidency the institution moved boldly to assure its future leadership in astronomy by establishing a major Southern Hemisphere observatory at Las Campanas, Chile. In 1962 the institution's Department of Genetics at Cold Spring Harbor, New York, became a scaled-down Genetics Research Unit staffed primarily by scientists Alfred Hershey and Barbara McClintock. Subsequently, Hershey and McClintock became the institution's first recipients of the Nobel Prize.

Caryl Haskins is a recipient of the Presiden-

tial Certificate of Merit (1948) and the King's Medal (Great Britain) for Service in the Cause of Freedom (1948). Dr. Haskins has also published numerous technical papers and several books: *Of Ants and Men* (1939), *The Amazon* (1943), *Of Societies and Men* (1950), and *The Scientific Revolution and World Politics* (1964). He has been associated as an editor and chairman of the publications committee of the American Scientist since 1971.

Sources: *NCAB* E 65, *IWW* 1984

PHILIP HAUGE ABELSON (born 1913) is a native of Tacoma, Washington, the son of civil engineer Ole Andrew Abelson and Ellen (Hauge) Abelson. As a boy he was taught surveying by his father and helped pay his expenses at Washington State College by taking a surveying job with the city of Tacoma. He received his B.S. degree in chemistry in 1933, his M.S. in 1935, and then went on to the University of California where he worked as a research assistant in the radiation laboratory and received his Ph.D. in nuclear physics in 1939. He has since been awarded honorary degrees from a number of colleges and universities.

Soon after receiving his Ph.D. he joined the Carnegie Institution of Washington to pursue his interest in fundamental research. He became an assistant physicist in the Department of Terrestrial Magnetism, engaged in research on products resulting from the activation of uranium by neutrons; with Dr. Edwin M. McMillan of the Lawrence Radiation Laboratory at Berkeley he discovered a new chemical element, later named neptunium.

During World War II Abelson was a physicist on the staff of the Naval Research Laboratory in Washington and was closely associated with the Manhattan Project to develop the atomic bomb. At this time he also did a feasibility study for a nuclear-powerd submarine; this was later discovered and used by Admiral Hyman Rickover in the development of the *Nautilus*.

After the war Abelson returned to the Carnegie Institution as chairman of the biophysics section of the Department of Terrestrial Magnetism; he became involved in fundamental research using the new radioactive isotopes to indicate how chemical elements are put together in living matter. The results of the work of Abelson and his associates were published in 1953 by the Carnegie Institution of Washington, and in that year he was appointed director of the institution's Geophysical Laboratory.

In the 1950s Abelson also served on several committees of the National Research Council, was associated with the National Institutes of Health's biophysics and biophysical chemistry study section (1956–59), and with the Institute of Arthritis and Metabolic Diseases (1960–63); he served on several advisory committees of the Atomic Energy Commission (1959–63) and was a consultant to NASA from 1960 to 1963. In 1962 he became editor-in-chief of *Science*, the publication of the American Association for the Advancement of Science; he still serves as one of its editors. In the editorial pages of *Science* he expressed his often controversial views; for example, his doubts as to the value, to science and technology, of manned space flights.

In 1971 Philip Abelson capped his long association with the Carnegie Institution of Washington by becoming its sixth president. He held this post until 1978 and continues to serve as trustee. As president, facing the high cost of building a 2.5 meter telescope at Las Campanas, Abelson began the process of restoring the institution's financial stability, through widespread efficencies and initial moves to obtaining outside grant support.

Abelson is a member of many scientific organizations. He is a fellow of the American Physics Society, the Geology Society of America, and the American Academy of Arts and Sciences, among others. He was president of the International Union of Geological Sciences (1972–76) and the American Geophysical Union (1972–74). His awards include the navy's Distinguished Civilian Service Award (1945), the Hillebrand Award of the Chemical Society of Washington (1962), the Mellon Award of Carnegie-Mellon University (1973), the Scientific Achievement Award of the American Medical Association (1974), the Kalinga Prize, UNESCO (1972), and most recently, the National Medal of Science, presented to him by President Reagan in 1987.

In addition to his editorial work at *Science*, Dr. Abelson has edited several books: *Researches in Geochemistry* (1959, 1967); *Energy: Use, Conservation and Supply* (1974); *Food: Politics, Economics, Nutrition and Research* (1975); *Materials: Renewable and Non-Renewable* (1976); and *Electronics: the Continuing Revolution* (1977). He is the author of *Energy Tomorrow* (1975) and many scientific articles.

Philip Abelson is a member of the Cosmos Club in Washington and was its president in 1972. He is married to the former Neva Martin, a physician and associate professor of medicine, emeritus, at the University of Pennsylvania.

They have one daughter, Ellen Hauge Abelson Cherniavsky.

Sources: *IWH, WWA, Current Biography 1965* (New York: The H. H. Wilson Company, 1966), pp. 6–8.

James David Ebert (born 1921) is a native of Bentleyville, Pennsylvania, the son of Alva Charles and Anna Frances (Brundege) Ebert. He received a B.A. degree from Washington and Jefferson College in 1942 and a Ph.D. in biology from Johns Hopkins in 1950. He has also received several honorary degrees.

Dr. Ebert was an instructor in biology at Johns Hopkins from 1946 to 1949, an Adam T. Bruce Fellow in biology (1949–50), and has been an honorary professor of biology and embryology at the university since 1956. In 1950 he was an instructor in biology at MIT and then went to the University of Indiana, where he was assistant professor of zoology (1951–54) and associate professor from 1954 to 1956. He has also been the recipient of several visiting professorships. Ebert has been associated with the Marine Biology Laboratory at Woods Hole since 1962; he was president (1970–78), director (1970–75 and 1977–78), and has been a trustee since 1964. He has served on many committees and panels in the fields of medicine and biology, and is the author, with others, of several scientific treatises.

James Ebert is a fellow of the American Association for the Advancement of Science (and was vice president for medical sciences in 1964), the American Academy of Arts and Sciences, and the International Society for Developmental Biology. He is a member of numerous other scientific societies, including the National Academy of Sciences. He was president of the American Society of Zoologists (1970) and of the American Institute of Biological Sciences (1963), from which he received the President's Medal (1972). Dr. Ebert has also been honored by several universities and scientific societies in Japan. During World War II he served in the Naval Reserve as a lieutenant (1942–46) and was decorated with the Purple Heart.

Dr. Ebert worked with the Carnegie Institution of Washington early in his career and was director of the Department of Embryology from 1956 to 1976. As director he moved the department away from its classic anatomical and experimental work in human and primate embryology and toward those fundamental questions in development biology being opened up by new research technologies, such as those of molecular biology. Ebert became president of the Carnegie Institution of Washington in 1978. Under his presidency the institution entered a partnership with the University of Arizona and The Johns Hopkins University for the construction and operation of a huge (8 meter) telescope at Las Campanas, and took the early steps toward merging the Department of Terrestrial Magnetism and the Geophysical Laboratory in Washington, D. C. His agressive policies in search of outside grant support reversed the institution's financial difficulties,

James Ebert was married to Alma Christine Goodwin in 1946; they have three children: Frances Diane, David Brian, and Rebecca Susan.

Sources: *WWA (1986–87), American Men and Women of Science*, 13th ed. (New York: R. R. Bowker Company, 1976), 2:1136.

Maxine Frank Singer (b. 1931) is the daughter of Hyman S. and Henrietta (Perlowitz) Frank. She was born in New York City, and from early childhood exhibited an interest in science. Encouraged by her high school chemistry teacher, she entered Swarthmore College to pursue a degree in that field. By this time she had also developed a strong interest in biology, and learning that Swarthmore prohibited chemistry majors from selecting biology as a minor, she successfully challenged the rule. She went on to do her graduate work at Yale, receiving a Ph.D. in 1957, and then accepted a post-graduate doctoral fellowship at the National Institutes of Health (1956–58).

Dr. Singer remained at NIH in various capacities until her appointment as president of the Carnegie Institution in 1987. She was a research chemist (biochemist) working with the National Institute of Arthritis, Metabolic and Digestive Diseases (1958–1974), head of the section on nucleic acid enzymology, National Cancer Institute (1974–79), and chief of the Laboratory of Biochemistry, Division of Cancer Biology and Diagnosis, National Cancer Institute (1979–1988).

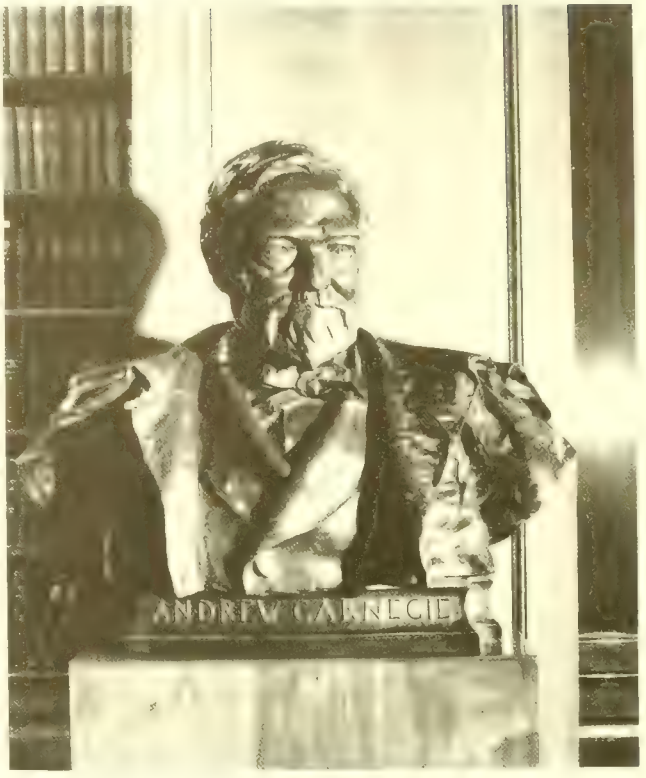
Maxine Singer is a fellow of the American Academy of Arts and Sciences, and a member of the American Association for the Advancement of Science, American Society of Biological Chemists, American Society of Microbiologists, American Chemical Society, the Institute of Medicine of the National Academy of Sciences, and a former council member of that institution (1982–85). She is a member of the science council of the International Institute of Genetics and Biophysics, Naples, Italy (1982–), and a director of the Foundation for Advanced Education in the Sciences (1972–78, 1985–). Dr. Singer was a member of the editorial board of the *Journal*

of Biological Chemistry (1968–74) and of *Science* magazine (1972–82), and is currently chairman of the editorial board of the *Proceedings of the National Academy of Sciences* (1985–), as well as a contributor of articles to scholarly journals. She was a trustee of Wesleyan University (1972–75), and is currently a trustee of the Yale Corporation (1975–) and a governor of the Weizmann Institute of Science in Israel (1978–).

Dr. Singer has received several awards: for achievement in biological sciences, from the Washington Academy of Sciences (1969), and for research in biological sciences, from the Yale Scientific and Engineering Association (1974); the superior service honor award from HEW (1975), the director's award from NIH (1977), the distinguished service medal from HHS (1983), and the Katherine D. McCormick award from Stanford University (1983). In 1986 she was elected to the Pontifical Academy of Sciences (The Vatican).

Dr. Singer has been involved for many years in various aspects of DNA research and plans to continue her work part-time during her Carnegie presidency; she is the co-author of a textbook on molecular biology, soon to be published. Dr. Singer was married in 1952 to Daniel Morris Singer, an attorney. They have four children: Amy Elizabeth, Ellen Ruth, David Byrd, and Stephanie Frank.

Sources: *WWA* (1986–87), *CIW Newsletter*, March 1987, pp. 1–2.



Bronze bust of Andrew Carnegie, library.

Appendix

Chain of Title

1906 Deed 30 August, recorded 4 September; Liber 3026 folio 303
Mary Ann Colhoun, widow and devisee of Edmund R. Colhoun, to the Carnegie Institution
Lots 86 and 87 in Curtis J. Hillyer's subdivision of lots in Square 195, as recorded in the records of the Office of the Surveyor of the District of Columbia in Liber 11 at folio 99. For $25,000.

1906 Deed 1 September, recorded 15 September; Liber 2985 folio 363
Mary Ida Stanton, widow, and Horace B. Stanton, only child, and Esther H. Stanton, his wife, under the last will and testament of Joshua Otis Stanton, deceased, to the Carnegie Institution of Washington
Lot 90 in Square 195, same subdivision as above. For $15,125.

1906 Deed 4 September; Liber 3026 folio 305
Charles S. Hillyer and Marion Davis Hillyer, his wife, to the Carnegie Institution of Washington
Lots 88 and 89 in Square 195, same subdivision as above. For $22,500.

1907 Deed 30 January, recorded 31 January 1907; Liber 3060 folio 58
Mary Ann Colhoun to the Carnegie Institution of Washington, a body corporate, incorporated under an Act of Congress approved 28 April 1904
In former deed of lots 86 and 87, 4 September 1906 (see above), the institution's full name was not stated; this deed corrects that mistake.

1931 Deed 12 January, recorded 13 January; Liber 6519 folio 456
Harry Hurtt to Burr N. Edwards (agent for the Carnegie Institution)
" . . . the east . . . (1) foot by full depth of lot . . . (92) and all of lot . . . (93) . . . Square . . . (195). Same subdivision as above. Cost given only as $10.

1931 Deed 13 January, recorded 17 January; Liber 6521 folio 13
Catherine M. Werber to Burr N. Edwards
Lot 91 in Square 95, same subdivision as above. For $18,000.

1931 Deed 14 January, recorded 17 January; Liber 6521 folio 14
Catherine M. Cornman, surviving joint tenant of Ephraim Cornman, to Burr N. Edwards
The west 20 feet front on P Street by full depth of lot 92, Square 195, same subdivision as above. For $15,000 (from Carnegie files).

1931 Deed 26 January, recorded 27 January; Liber 6523 folio 369
Burr N. Edwards and Sally S. Edwards, his wife, to the Carnegie Institution of Washington
Lots 91, 92, and 93 in Square 195.

1931 Deed 27 January, recorded 30 January; Liber 6524 folio 280
George L. McCarty to Burr N. Edwards
Lot 94, Square 195, same subdivision as above.
For $12,000 (from Carnegie files).

1931 Deed 3 February, recorded 5 February; Liber 6525 folio 521
Burr N. Edwards and Sally S. Edwards, his wife, to Carnegie Institution of Washington
Lot 94, Square 195.

1936 Deed 5 May, recorded 6 May; Liber 6989 folio 385
Margaret D. Tolman to Carnegie Institution of Washington
Lot 95, Square 195, same subdivision as above.
For $8,500 (from Carnegie files).

1930 Opening and Closing of Alleys, 9 May, recorded 31 August 1937; Liber 7152 folio 61
The Commissioners of the District of Columbia have received a dedication of land for a public alley from the owners of lot 95, Square 195, as well as a petition from the owners of lots 824, 825, 826, 91, 829, and 144 that a portion of an alley abutting their property be closed, under the provision of Section 1608-b.

1948 Deed 23 February, recorded 29 April; Liber 8733 folio 475
Helena de St. Prie Connal-Rowan (of New York) to Carnegie Institution of Washington
" . . . in consideration of . . . ($1.00) and other valuable consideration . . . does . . . grant . . . lot . . . (144) in Daniel R. Case's combination of lots in Square . . . (195) as per plat recorded in Liber No. 39 folio 38 of the Records of the Office of the Surveyor for the District of Columbia . . . . " $2.75 in IRS stamps affixed, at the rate of $.55 per $500, making the cost approximately $2500.

1957 Deed 21 March, recorded 25 March; Liber 10823 folio 465
Millicent Beard Hurtt, surviving tenant by entirety of her husband, Harry Hurtt, deceased, to Carnegie Institution of Washington
Lots 126, 127, and 128 in Curtis J. Hillyer's subdivision of lots in Square 195, as per plat recorded in the Office of the Surveyor in Liber 14 folio 173. $14.85 in IRS stamps affixed, at the rate of $.55 per $500, making the cost approximately $13,500.

1957 Deed 3 October, recorded 16 October; Liber 10937 folio 246
Hattie V. Parker to Carnegie Institution of Washington
" . . . part of lot . . . (112) in C. J. Hillyer's subdivision of lots in Square . . . (195) . . . liber 11 folio 99 and part of lot . . . (129) in said Hillyer's subdivision of lots in Square . . . (195) liber 14 folio 173; said parts . . . described in one parcel as follows: beginning for the same at the southeast corner of said lot 129 and running thence west . . . (54) feet to the southwest corner of said lot 112; thence north . . . (18) feet; thence east . . . (54) feet; thence south . . . (18) feet to the beginning, now taxed as lot . . . (823) in Square . . . (195).
For $6,500 (from Carnegie files).

1958 Deed 31 January; liber 10991 folio 306
Fontaine C. Bradley and Emily E. Bradley, his wife, to Carnegie Institution of Washington
All of lot 85 and the north half of lot 84 in C. J. Hillyer's subdivision of lots in Square 195, as recorded in liber 11 folio 99 in the Office of the Surveyor. For $50,000 (from Carnegie files).

Selected Building Permits

1908 No. 2511, 27 February. Permit to build.
Architects: Carrère & Hastings; builder: J. E. & A. L. Pennock; estimated cost: $225,000. One three story stone, brick and steel administration building.

1913 No. 3324, 15 January. "To erect one non-combustible oriel window over alley 12′-0″ above grade of alley with projection 2′-3″ by 6′-8″."
Architects: Carrère & Hastings; builder: J. E. & A. L. Pennock. $800.

1913 No. 4596, 31 March. "Installation of mercury arc rectifier motor generator and 1 - 4½ hp motor—experimental purposes and for ventilation." $1,000.

1914 No. 5330, 11 June. "Remove woodwork in the three rooms and one closet in basement, and provide hollow metal work and cement and slate work in place of above mentioned woodwork, and remove woodwork on hall sides of all doors to these rooms and put hollow metal work in place of same."
Architects: Carrère & Hastings; builders: Norcross Brothers $2500.

1937 No. 208761, 30 November. Permit to build addition.
Architect: Delano & Aldrich; builder: James Stewart & Company; estimated cost: $300,000. One three story brick, concrete and stone addition.

1938 No. 213420, 2 June. Install electric elevator (in new addition) 5′-4″ by 5′-0″.

1962 No. B79213, 4 April. Air conditioning; $4000.

1962 No. B84931 4 April. Add system of ductwork and exhaust fans.

1967 No. B161741, 20 September. "Lower ceiling in three rooms on first floor, install metal grid

and class A acoustic 2 x 2 blocks of tile, 5/8" thick." For offices, P Street side.

1970 No. B293887, 9 November. Nine outside lights: seven 300 watt tungsten halogen fixtures on north side; two on west side. For security purposes.

Architectural Drawings or Prints

Projection plan: ink on linen. Filed with Permit No. 2511, 27 February 1908.

Sixteenth Street tree plan: ink on linen. Filed with Permit 2511, 27 February 1908.

Site plan, surveyor's office plat, with some dimensions. Filed with Permit No. 2511, 27 February 1908.

Fireproofing for public space and corridors, office space, entrance steps, flat roof and sloping roof: 5 blueprints. Filed with Permit No. 2511, 27 February 1908.

Oriel window in lecture hall (demolished); plan, elevation and sections: blueprint. Filed with Permit No. 3324, 15 January 1913.

The Carnegie Institution of Washington has twenty-four Carrère & Hastings drawings, architectural and mechanical. These are ink on linen or paper, or blueprint on linen or paper, and include plans, sections, and elevations; most are ¼ inch scale. Noticeably absent is the first floor plan.

The institution also has many drawings for the Delano & Aldrich addition.

Drawings reproduced in:

Carnegie Institution of Washington Yearbook, 1909. Schematic drawings: plans of all floors, pls. 2–4.

Photographs or Sketches

Carnegie Institution of Washington. Three exterior views: northeast corner of building, looking south on Sixteenth Street, soon after construction, before landscaping; Sixteenth and P Street facades, c. 1915; close-up of Sixteenth Street facade, looking northeast, c. 1950. Three interior views: Rotunda, not quite completed, showing old entrance into lecture hall; board room; detail of fireplace in board room. Board room photographs early but not dated.

There are also five interior photographs of the Elihu Root Auditorium in the addition: view from balcony looking towards stage and including part of side walls; view of rear wall and balcony; ceiling light (transparencies); side wall murals (one each).

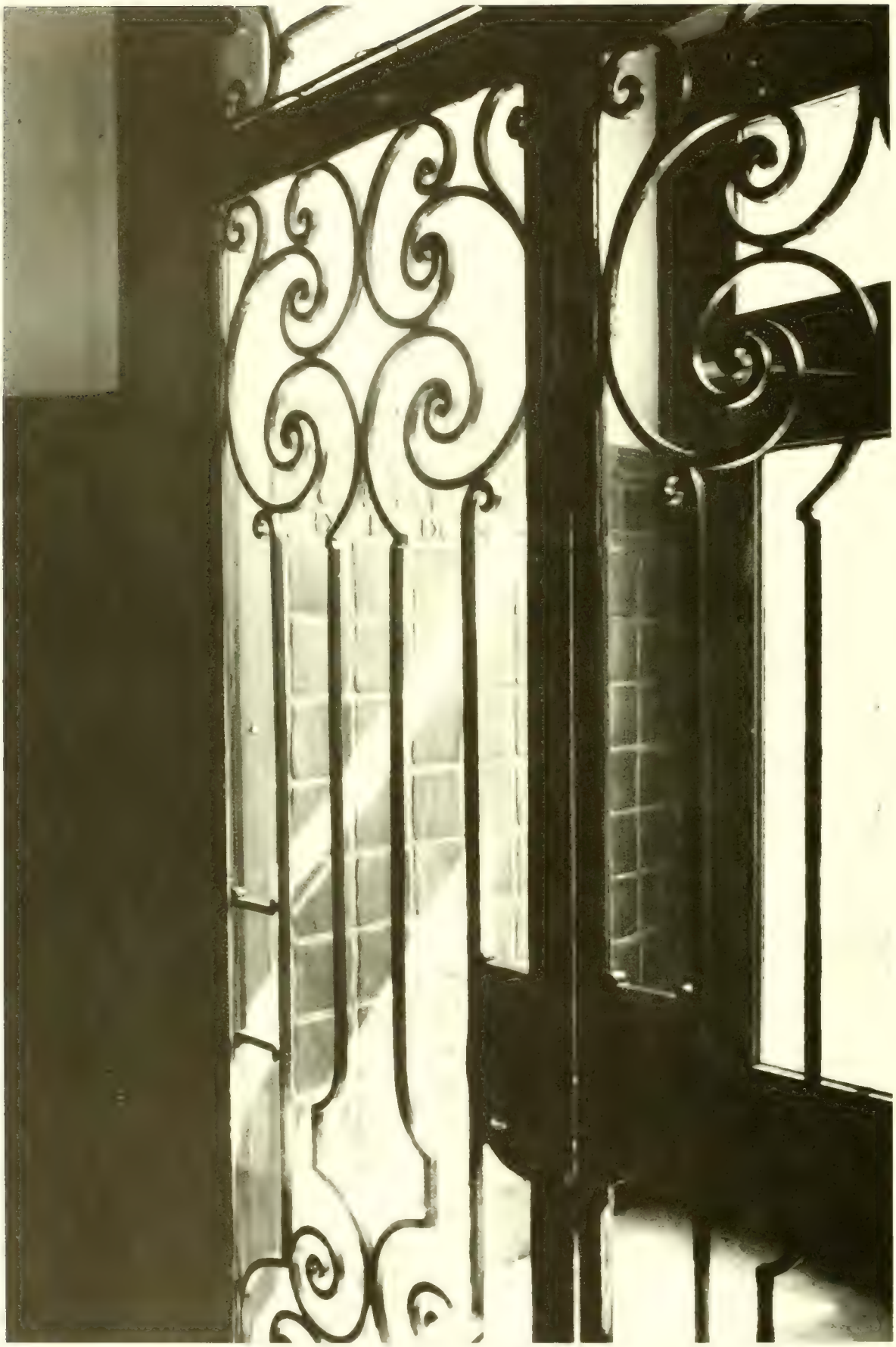
CFA. View of facade from across Sixteenth Street, looking slightly north, c. 1915.

MLKW. View of Sixteenth and P Street facades, c. 1915; similar to one in files of Carnegie Institution but does not include P Street houses:

Photographs or sketches reproduced in:

AR 27 (January 1910): 110, 111. Exterior view and view of rotunda.

Architectural Review 29 (May 1911): 290. Exterior view.



The Marlatt residence. Doors from vestibule to antehall. Note: all contemporary interior photographs were made in 1981, prior to renovation.

1521 Sixteenth Street, N.W.
The Charles L. Marlatt Residence

This house is on the northeast corner of Sixteenth and Church Streets, in Square 194 on Lot 97 (original lots 16 and 17). Lot 77 is also included in the property. Lot 97 plus part of a closed alley are now known for purposes of assessment and taxation as lot 817; lot 77 plus part of a closed alley are known as lot 816.

Previous Structures on the Site

None known.

History

Charles Marlatt and Helen Mackay-Smith were married in 1906. He was an entomologist with the Department of Agriculture; she was the daughter of an Episcopal bishop of Pennsylvania who had previously been rector of Saint John's Church, Lafayette Square. Their first child was born in 1907, and in March 1908 they purchased land for a house, a corner lot in what was then still considered the outskirts of the city, at Sixteenth and Church Streets, N.W. Lots 16 and 17, Square 194, were purchased from William B. Jaynes, and lot 77, on Church Street, was sold to them from the estate of Harrison Terrell. Marlatt commissioned Lemuel Norris to design the house and the building permit was issued in July. John McGregor was the builder and the estimated cost was $35,000. A Marlatt daughter, Constance Huested, thinks, however, that the total cost, including the elaborate carving and some ornate custom-made furniture for the living room, was closer to $100,000.

Both Charles and Helen Marlatt took an active part in the design of the house. Extraordinarily beautiful plaster and wood carvings of insects and animals abound on the first floor, all of these drawn to scale by Dr. Marlatt. They were executed by William Price of Price & McLanahan, architects, from Philadelphia. The Mongolian redwood (mahogany) in the dining room was brought back from the Far East in 1902 by Dr. Marlatt, and the piece over the fireplace chosen especially for that location because the pattern of the graining resembled a sunset.

The house has a strong Arts and Crafts feeling. Decorative tiles in the vestibule came from Henry Chapman Mercer's Moravian Pottery and Tile Works, Doylestown, Pennsylvania.[1] The origin of the tiles around the fireplaces is not known; a particularly interesting series, with scenes from *Alice in Wonderland*, surrounds the fireplace opening in one of the children's bedrooms. A great banded, hammered and riveted copper fireplace hood in what was apparently the playroom on the third floor resembles closely those seen in Gustav Stickley's *Craftsman Homes*. Hammered metal sconces in the living room had blue Tiffany glass globes (no longer there) and Tiffany table lamps in the living room had green shades. The floor lamp next to Mrs. Marlatt's couch in the living room was also by Tiffany.[2] A mixture of furniture—the ornate, custom-made pieces in the living room and hall, Empire in the dining room, and an assortment of comfortable chairs of no particular style (some covered with fabric patterned in Arts and Crafts oak leaves and pine boughs)—gave the house a relaxed, lived-in look suitable for a scholarly couple with a large family. Bookcases lined the living room walls, Oriental rugs covered the parquet floors, and large Chinese vases and other mementoes of Dr. Marlatt's travels were everywhere in evidence. Casements in the living room and at the windows formerly on either side of the hall fireplace carried out the Arts and Crafts theme—a deep border of pine trees for those in the living room, and in the hall, narrow bands of leaf patterns.

Dr. Marlatt died in 1954; Mrs. Marlatt continued to live in the house, in spite of the deterioration of the neighborhood, until her death in 1969, at the age of eighty-six. The family, with regret, decided to sell the house; it was purchased in December 1970 by the T. J. Corporation, who converted it to office use, fortunately not des-

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[1] This is according to Ellen Denker, Assistant Curator, Cultural History Bureau, New Jersey State Museum, Trenton, New Jersey.
[2] Information on the interior of the house received from Constance Marlatt Huested in a letter to the Commission of Fine Arts, 26 January 1984.



Second floor mantel, child's bedroom. Note the *Alice in Wonderland* motif.

troying the interior. It was sold again in February 1973 to the Office of the Commercial Counselor, Embassy of the U.S.S.R. The building was air conditioned at this time and the alley separating lots 97 and 77 closed. Sometime after the Marlatts sold it, the windows on either side of the hall fireplace were covered with mirrors, and the blue Tiffany globes in the living room were removed. In March 1976 the house was sold again, to the present owners, 1401 Sixteenth Street Associates, a group that also owns the house at 1401 Sixteenth Street, previously discussed in this book. It continues to be leased for office use.

Architecture

The Marlatt residence is a rare gem of Washington domestic architecture. That the house was occupied by the same family throughout most of its history despite its large size and busy location is testimony to the excellence of the design.

As of this writing, the field of architecture in this country seems to be experiencing a philosophical transition; some critics consider the present interest in historiography an unfortunate blight on the continued growth and maturity of art in America. Such an attitude is no less myopic than those who militantly believe that any structure that sprouts a carved bracket, fluted column or hipped roof must be an architectural masterpiece, worthy of painstaking preservation and knee-jerk accolade. Neither attitude addresses good design which in itself has little to do with ornament or the lack thereof.

Stylistic labels have no immediate meaning for buildings of good design. We need to address the problems of utility as well as warmth,



Drawing of 16th Street elevation filed with permit number 39, 7 July 1908.



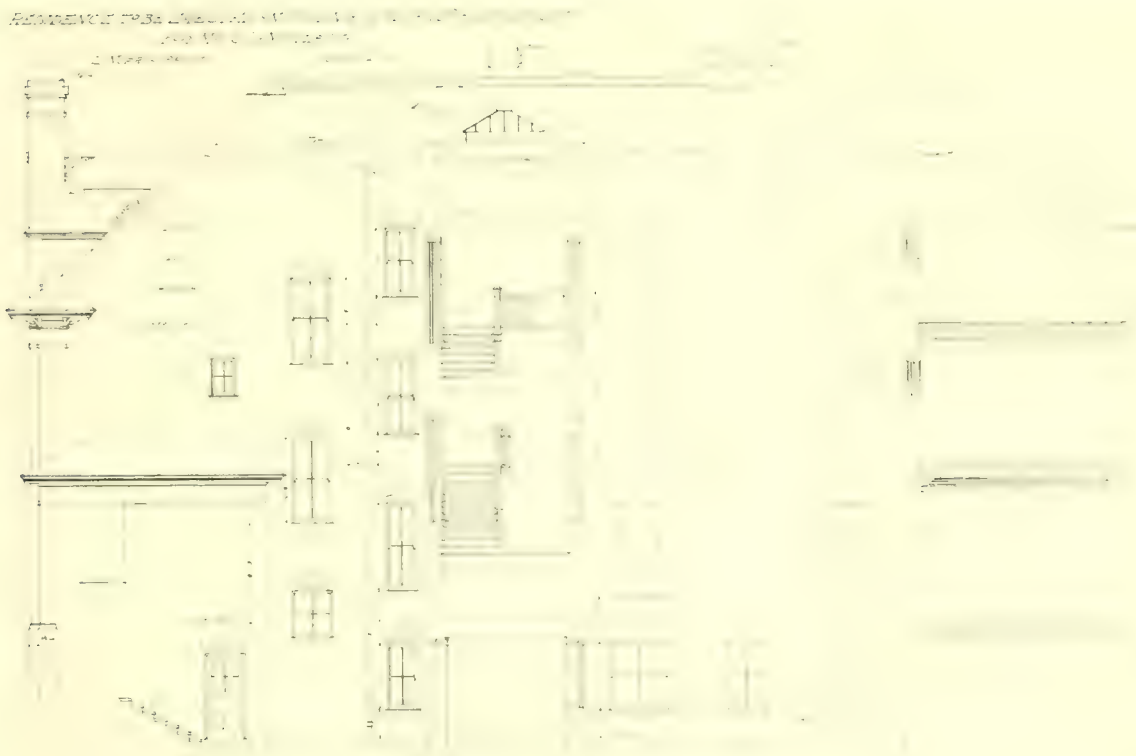
Drawing of Church Street elevation filed with permit number 39, 7 July 1908

appropriateness as well as beauty, serious craftsmanship and knowledgeable use of materials as well as those elusive elements of grace, charm and cultivated humor. These last items, though elusive, are what give life to the purely functional or pedantically archeological.

The Marlatt house was built at a time when other Washington architects were fastidiously copying styles and building designs from various periods in history. Marble palazzi, limestone chateaux and Georgian houses were the rage. What seems difficult to grasp in retrospect is that Frank Lloyd Wright was perfecting a new style of domestic architecture at the same time that George Oakley Totten was literally and figuratively culling the archeological attics of Europe for bits and pieces of ornament. (Of course, such a pastime is not in itself bad as long as the architect is a capable designer.) Wright was not the only (nor even the first) architect working toward a fresh new architecture and, incidently, a new approach to the concept of living. Among the many others, no little credit should go to the California architects Charles and Henry Greene, whose elegant and supremely livable houses were absurdly labeled "bungalow" by well-meaning critics and editors.

Almost exactly contemporary with the Greenes' Gamble (Proctor and Gamble) house in suburban Pasedena was Lemuel Norris's Marlatt house in Washington. How much (if any) direct effect Gamble had on the design of his home is not something about which this writer is aware. However, Dr. Charles Marlatt is known to have taken considerable interest in his own house. In fact, the result should be considered a collaboration. In any event, ascribing a style to the Marlatt house, such as Queen Anne or Beaux-Arts, is as absurd as saying that the Gamble mansion was designed in the "bungalow" style. What can be said of the two is that they both were influenced in part by the Arts and Crafts movement, the Greenes picking up on Oriental precedent, Norris and Marlatt on Western.

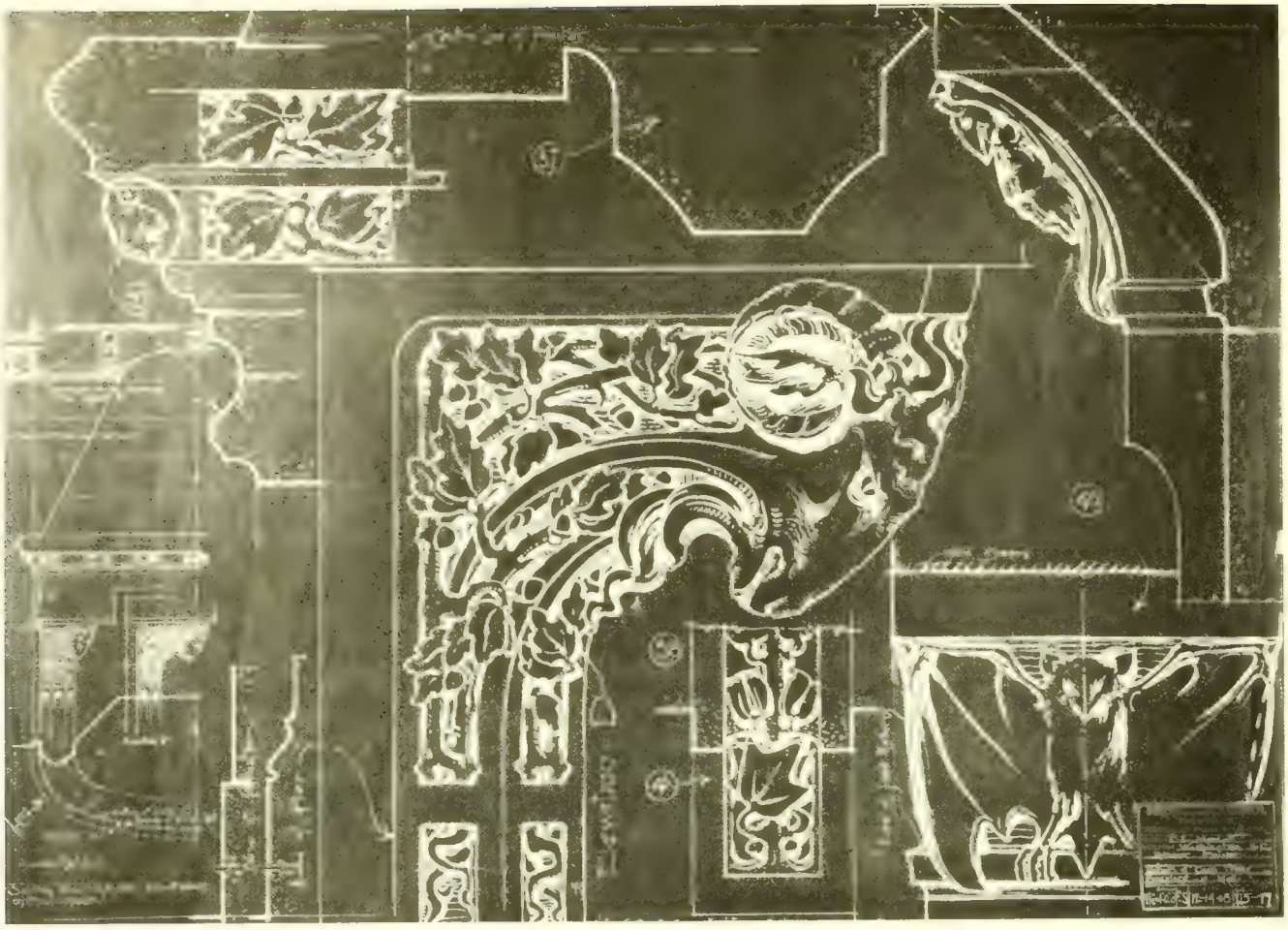
As compared to its fussily naive neighbors, the Marlatt house seems dour initially. Except for sandstone accents, the careful brickwork is almost totally unmarred. The deeply recessed openings allow the masonry to read honestly. While this description might also apply to H.H. Richardson's work, comparison would be fruitless and misleading. Despite its thick masonry walls, the Marlatt house has nothing of the brooding qual-



Drawing of north elevation and partial cross-section.
Library of Congress, Prints and Photographs Division

The Marlatt residence from the southwest. Note later alterations to dormers.





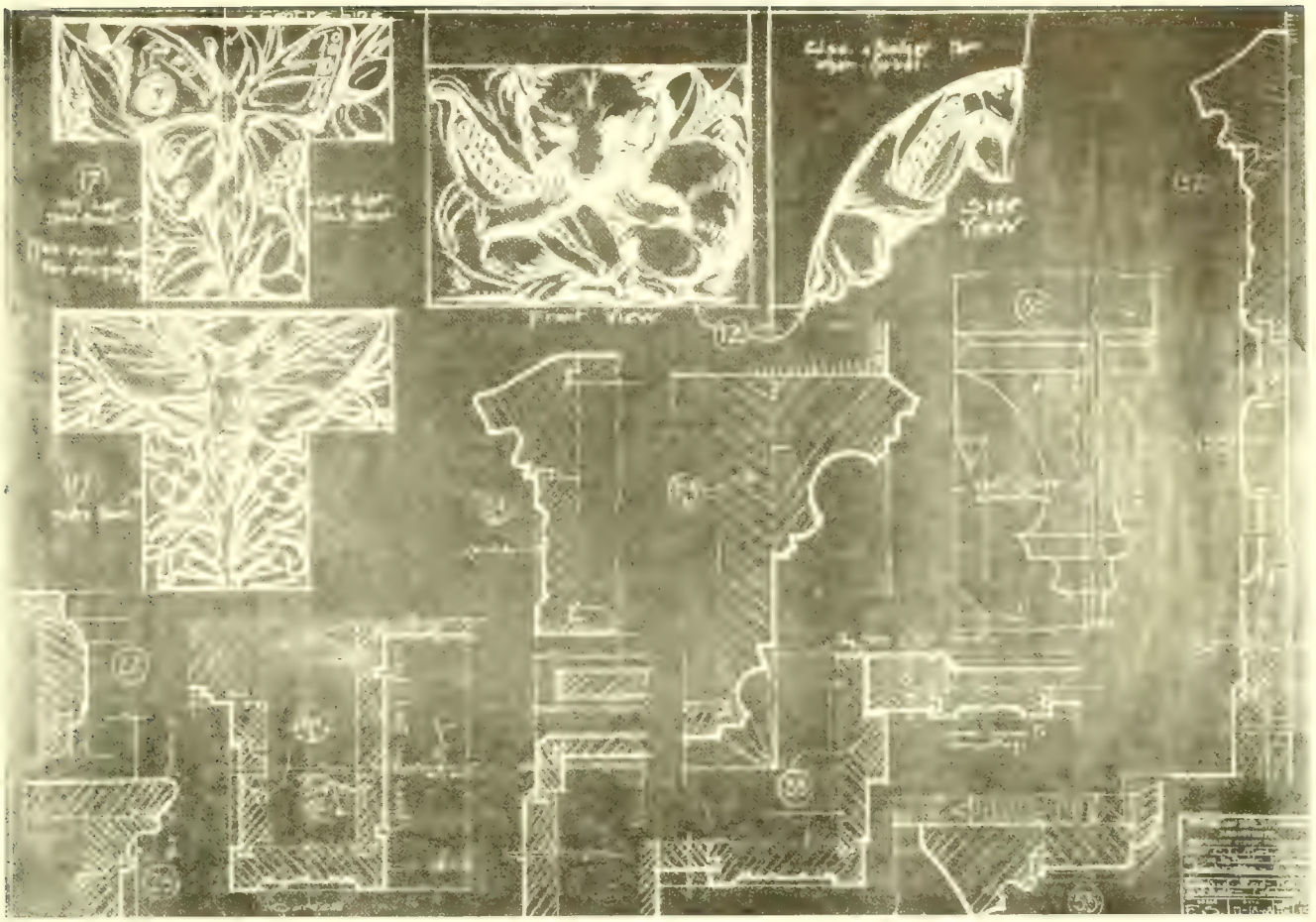
Studies for mantel ornament, main hall, by Dr. Marlatt, with architectural details by Price and McLanahan, 14 December 1908
Library of Congress, Prints and Photographs Division

ities of Norris's predecessor. Instead of being dour, the house exudes a sophisticated warmth and vigor. Rather than brooding, its design embraces the street intersection and solidly anchors its corner. By comparison, the neighboring buildings look like stage sets.

Dr. Marlatt was a scientist, an entomologist who was recognized and brought to Washington because of his exquisite drawings of insects and plants. This artistic flair and love of nature is manifest in the design of the house. The deep russet glow of the Mongolian redwood (mahogany) dining room, the carved oak panelling, the staircase and supporting beams, show his mark. His appreciation of the Arts and Crafts movement and the nature of wood is symbolized by the fact that everything is joined by pegs and dowels. His joy in nature and in his growing family manifests itself in the wood carvings and plaster casts of delightfully stylized animals, insects, birds and fish which peer out at various angles and heights, unobtrusively. The dining room lacks these carvings because the Marlatts felt the Mongolian redwood spoke for itself, the original (existing) wallpaper only complementing the color of the graining. In fact, Dr. and Mrs. Marlatt carefully chose the panel over the fireplace because it reminded them of a sunset.

Clearly, the house was designed to be comfortable and appealing. The circulation is excellent, with a logical flow of space (in part to delight the children as well as to make work easier for the servants). Rather than a formal drawing room, the Marlatts had a living room lined with bookcases and furnished with overstuffed lounge chairs. To bring in light and air to interior spaces like the main hall, a light-well was provided, the windows frosted to admit the light while concealing the view of brick walls beyond.

The second floor contains large, airy bedrooms each with bathroom, fireplace and ample closet space. A large linen room is lined in maple with labeled drawers, while a second room lined with cedar serves as a wardrobe for out-of-season clothes. The third floor contains additional bedrooms, servants' quarters and separate night and day nurseries or playrooms, one of which contains an astonishing copper-hooded fireplace straight out of Gustav Stickley's magazine, *The Craftsman*.



Studies for beam and panel ornaments, main hall, by Dr. Marlatt, with architectural details by Price and McLanahan, 18 December 1908.

Library of Congress, Prints and Photographs Division

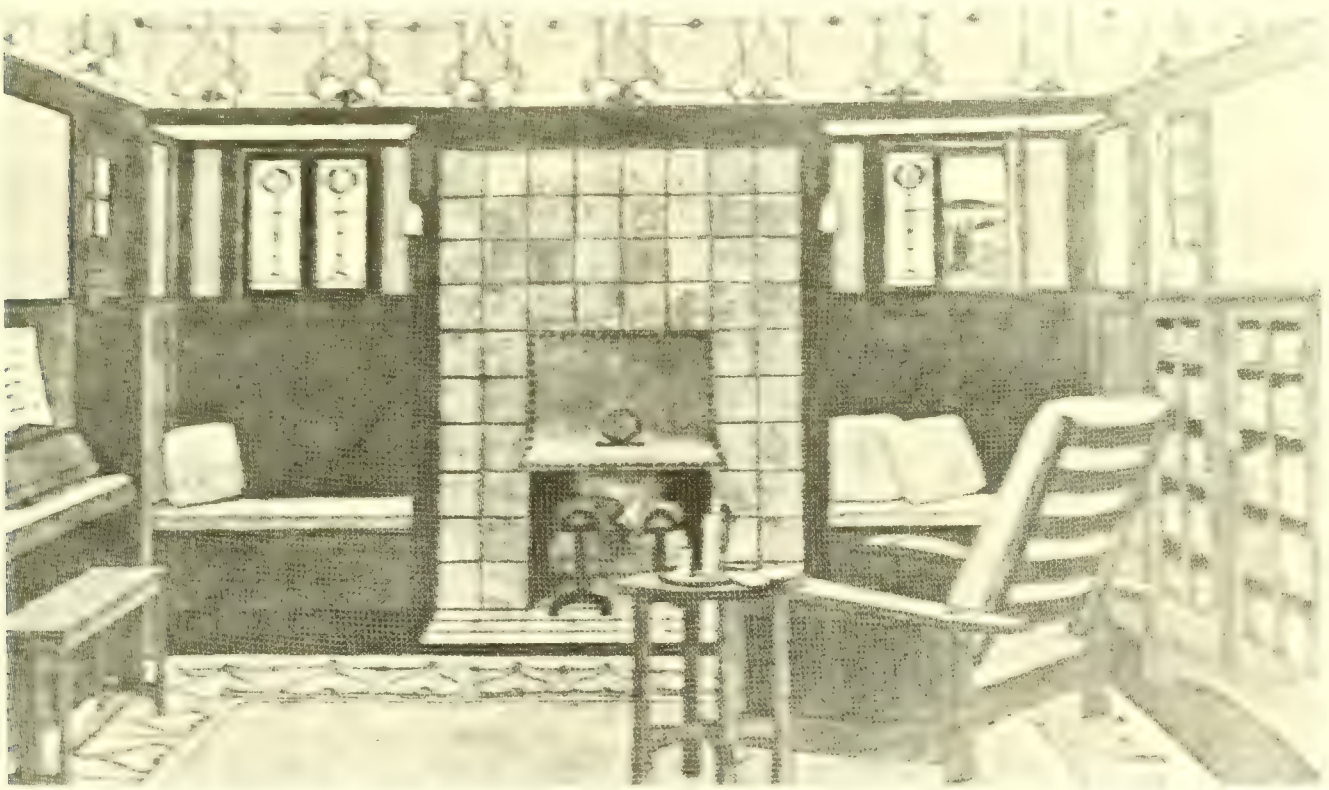


Illustration from Gustav Stickley's *Craftsman Homes*, 1909



Original copper hood and tile fireplace, third floor playroom.

Of the mechanical systems in the house, many are still in place if not necessarily functional. The "freight" elevator, a wire mesh and wood rope-pulled affair in the servants' stairwell, works effortlessly with only the slightest pressure. Many of the bathrooms retain their original porcelain fixtures and nickel-plated accessories. The brass registers framed in maroon marble and set into the panelling still release heat and now double as air-conditioning outlets.

Little more need be said of the Marlatt residence. It is hoped that present and future owners will recognize the architectural value of this rare house and restrain themselves from doing the building irreparable harm.

Site

Orientation: the residence occupies the northeast corner of the Sixteenth and Church Street intersection on a lot measuring 47′-6″ wide by 100′-0″ deep exclusive of the 40′-0″ public space on Sixteenth Street. An additional lot for the garage runs perpendicular to Church Street, connects with a mid-block alley, and measures 24′-0″ wide by 95′-0″ deep including a 4′-0″ wide pedestrian right-of-way.

Enclosures: black-painted cast iron fence at entrance corner (not original) protects planting bed bordered by sidewalk and driveway. Chain link fence separates rear service yard from Church Street.

Paving: exposed aggregate concrete semielliptical drive with curb cuts at Church and Sixteenth Street. Concrete driveway serves garage with separate curb cut from Church Street. Exposed aggregate concrete curbs border and protect planting beds.

Outbuildings: two story single car brick garage 20′-0″ wide by 25′-0″ deep by 30′-0″ high.

Landscaping: maple trees with the exception of a beech and small dogwood to north of entrance and volunteer alianthus trees in service yard. English ivy ground cover and hemlock bushes.

Exterior

Dimensions: according to an on site inspection, the building measures 49′-3″ wide by 91′-6″ deep; both figures include projecting bays. The recorded heights are 50′-0″ from sidewalk to roof peak, or 32′-0″ to the eaves.

Foundations: concrete, having three footings 3′-6″ square by 1′-0″ deep.

Structure: masonry, approximately 1′-6″ thick.

Walls: brick common header bond; brownstone base, window sills and trim.

Lightwell: backing the chimney wall and originally providing natural light to living hall; 25′-1¾″ long by 4′-1″ deep.

Areaway: flanked by east building wall and providing access from rear of property to basement through service stair entrance; 13′-3″ long by 7′-11″ wide.

Stoop: brownstone, cut and splayed, forming seven risers to landing and having solid cheek walls with pedestal newels. Iron railing is not original.

Entrance: brownstone entrance stoop, projecting vestibule and roof balcony set at 45 degree diagonal to lines of flanking walls. Plate glass double door with transom light; recessed 1′-6″. Doorway surround with bolection, denticulated entablature, trabeated balustrade for balcony.

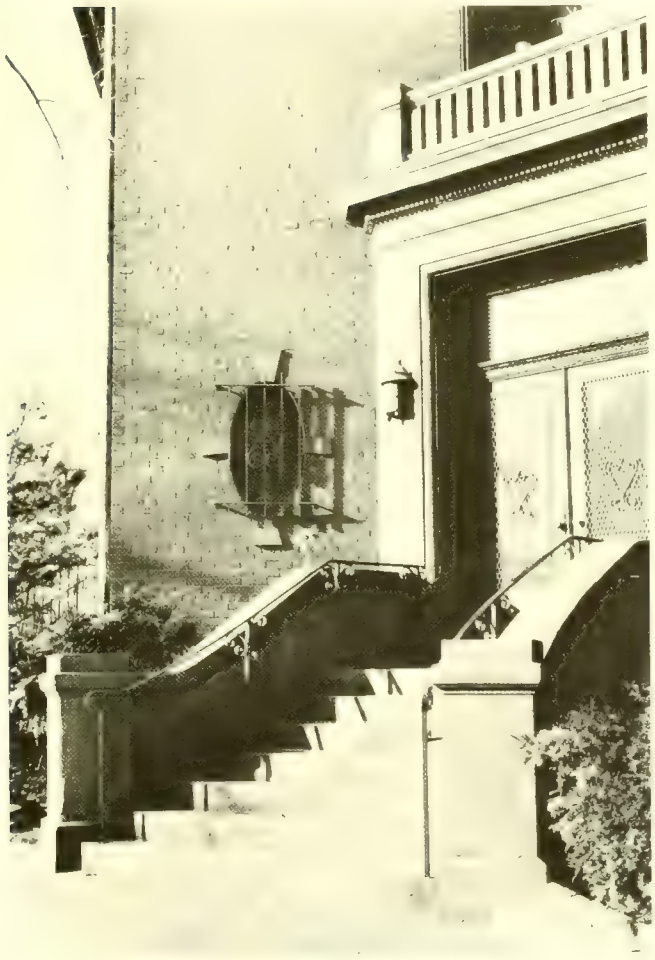
Doors: two sets of French doors flanking dining room chimney give access to iron balconies. Glass doors with screens and transom lights give access to tiled and screened bedroom porch, and glass door from bathroom gives access to over-entrance balcony.

Windows: wood, double-hung, with lead came upper sash and louvered shutters which fold into recess of masonry. Windows of slate-covered dormers changed to metal casements in 1937.

Eaves: copper-sheathed wood scroll brackets support eave overhang and copper gutter and downspout system.

Roof: slate with copper ridging; lower wings hipped, central block hip truncated in French style to accommodate skylight.

Chimneys: brick; panelled shafts and cornice caps. Height of Church Street chimney stabilized by ornamented iron tie-rod.



Principal entrance.



Second floor porch off rear bedroom/nursery

THE MARLATT RESIDENCE

1521 SIXTEENTH STREET, N.W.
WASHINGTON, D.C.

LEMUEL NORRIS, ARCHITECT
FOR
DR CHARLES L. MARLATT
JULY 1908

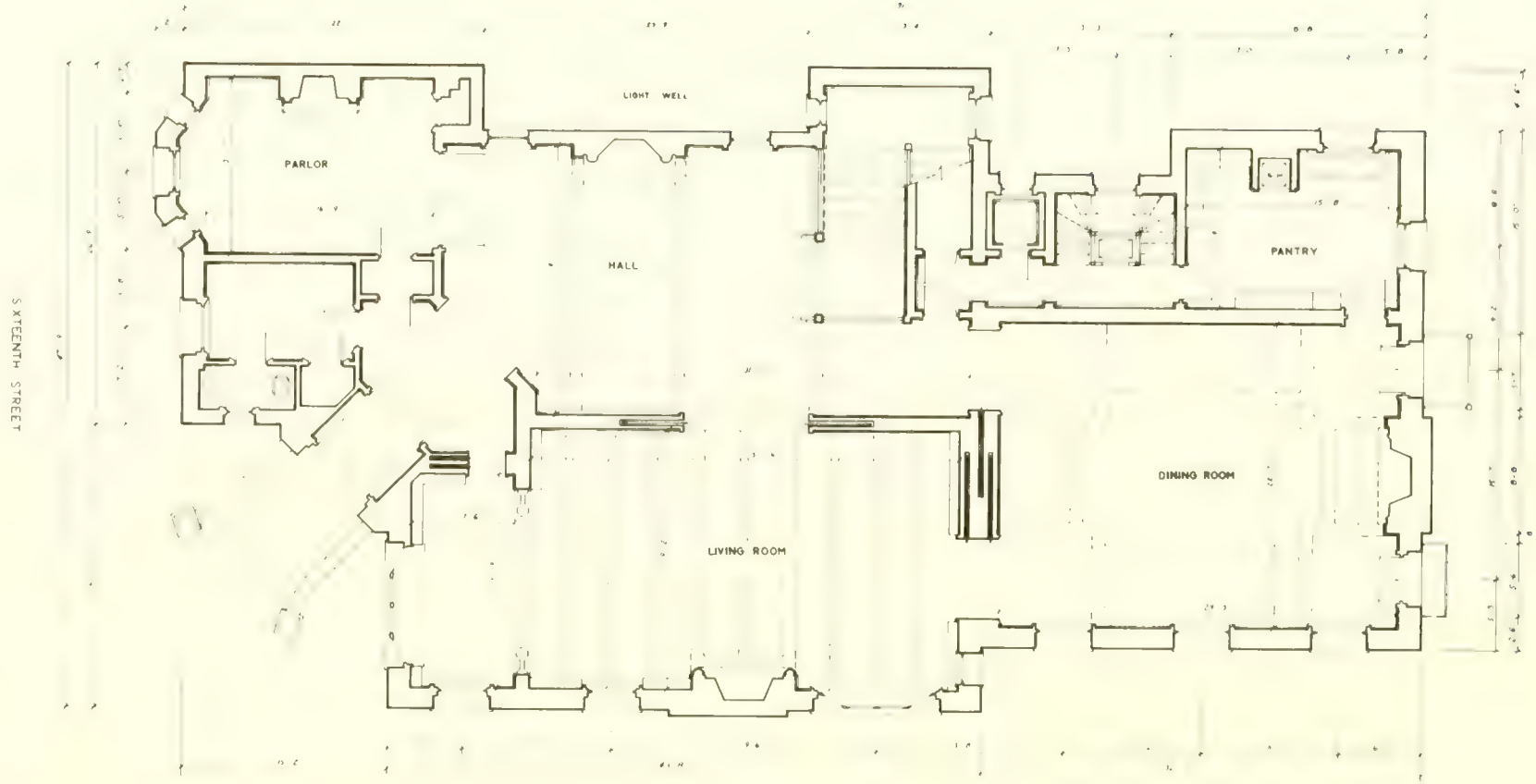
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DRAWN BY D PAIGE GEORGE, 1984

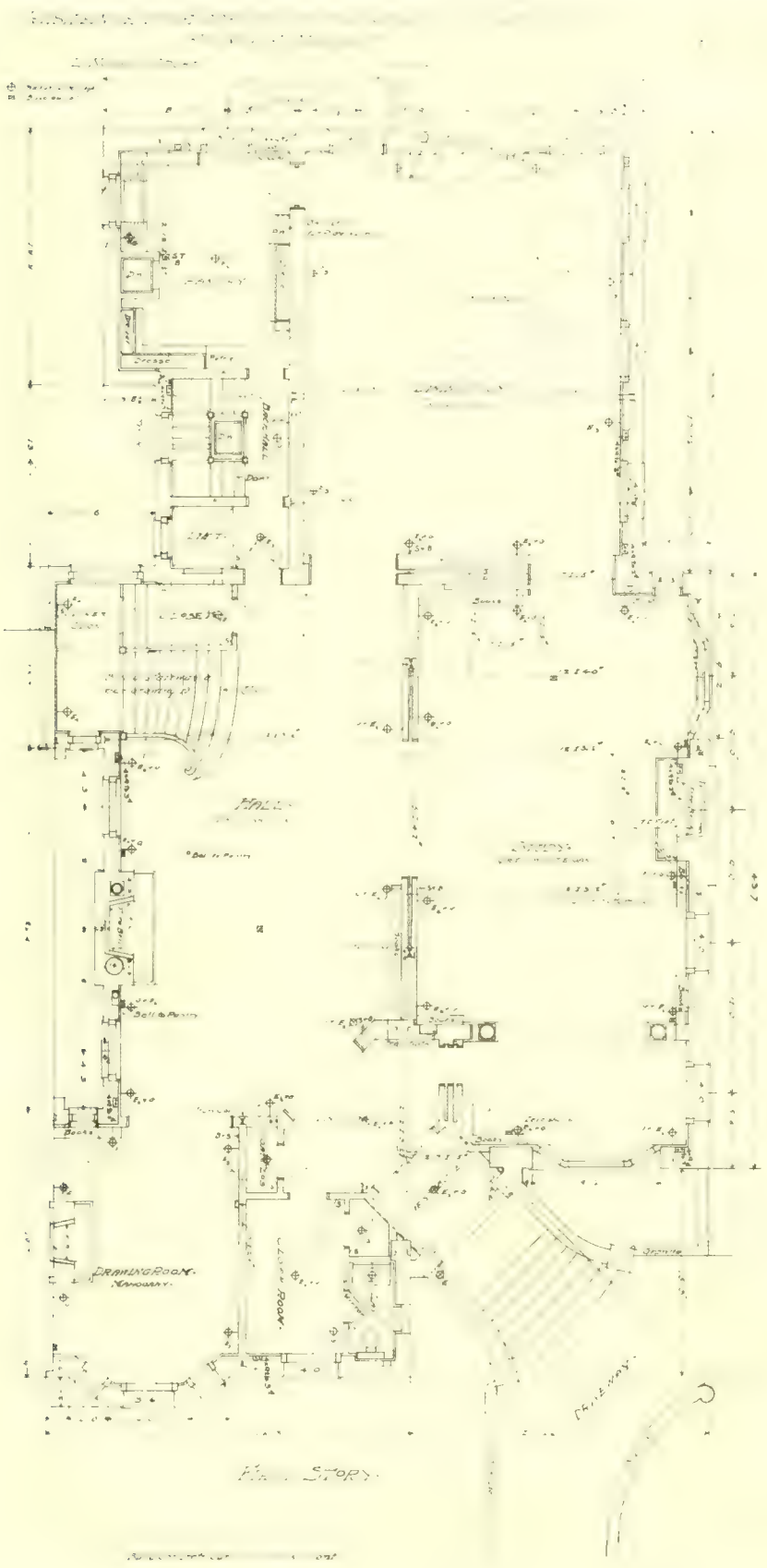
DRAWN SCALE 1/4" = 1'-0"

SCALE IN FEET

SCALE IN METERS

FIRST FLOOR





First floor plan as drawn by Lemuel Norris in 1908. Note change in staircase.
Library of Congress, Prints and Photographs Division

THE MARLATT RESIDENCE

1521 SIXTEENTH STREET, N.W.
WASHINGTON, D.C.

LEMUEL NORRIS, ARCHITECT
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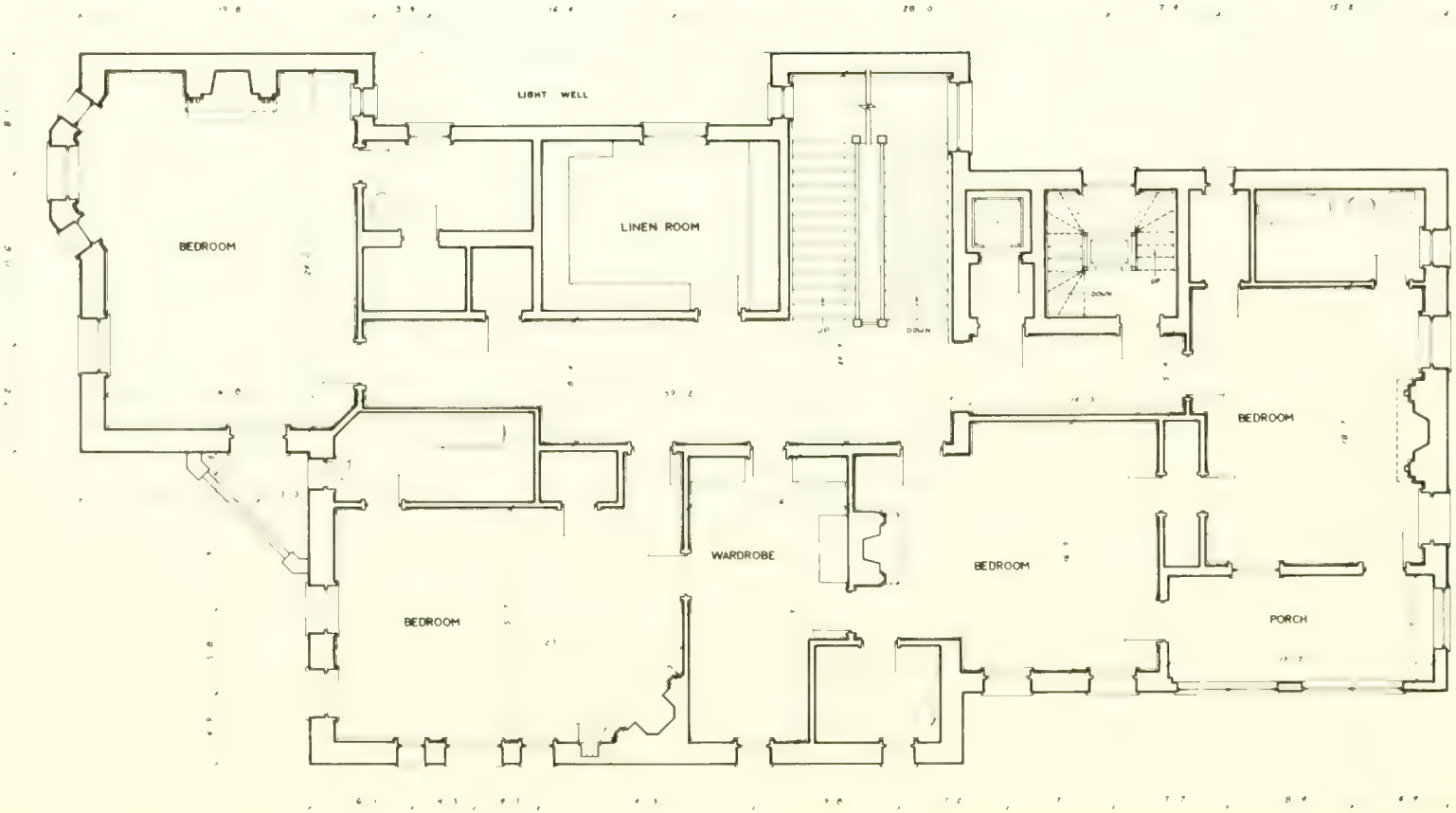
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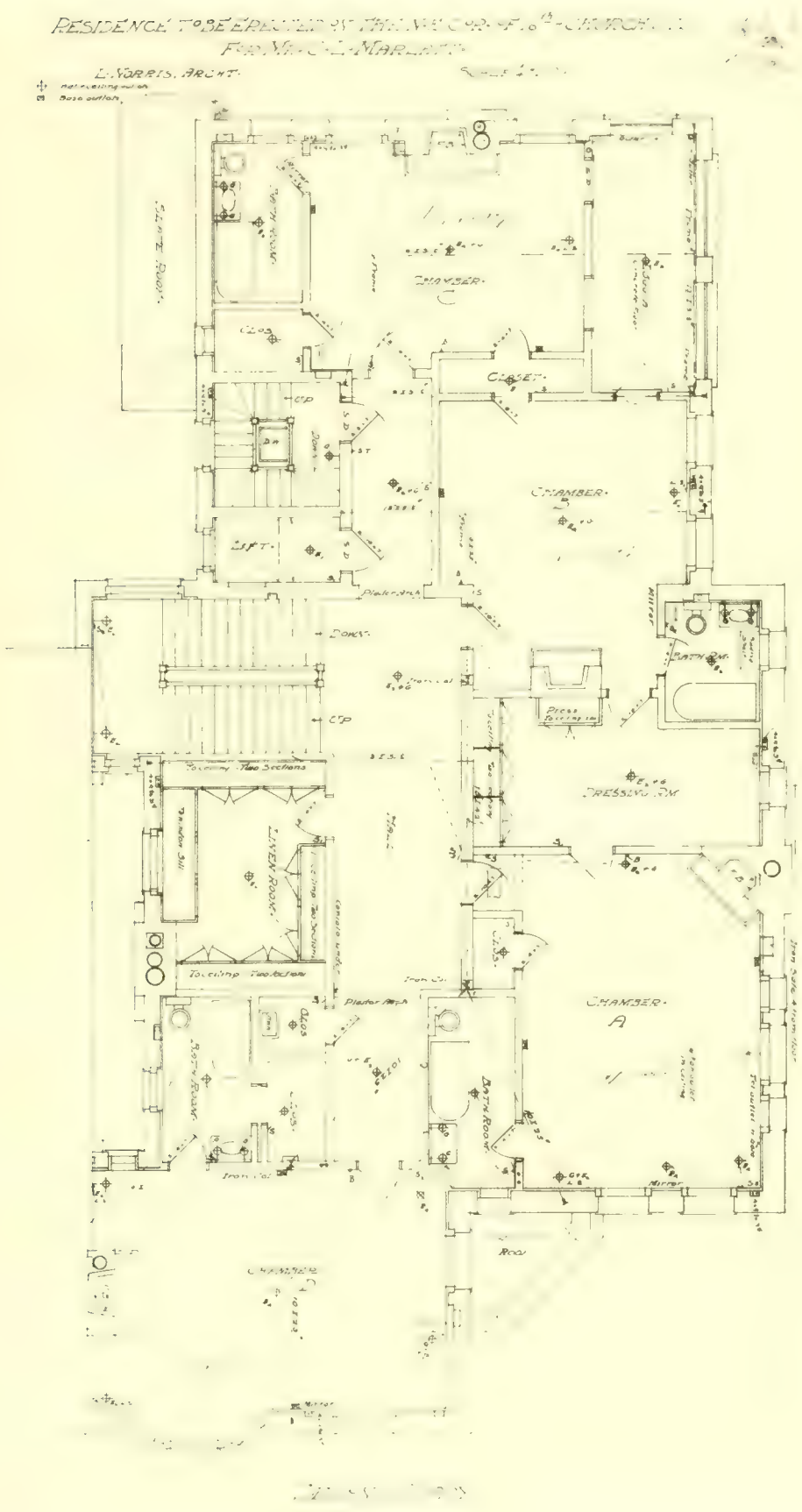
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SECOND FLOOR





Second floor plan as drawn by Lemuel Norris in 1908.
Library of Congress, Prints and Photographs Division



View of main hall toward staircase. Note: mirror



Interior

Vestibule:
Width: 6′-10″
Depth: 5′-0″
Height: 11′-2″
Flooring: hexagonal quarry tile set in border of squares.
Wainscot: 6′-7″ high; glazed terra-cotta tiles in greens and umbers consisting of a 9″ high base, square tile dado and pressed tile frieze.
Walls: plaster painted cream.
Ceiling: plaster painted white.
Antehall door: double door with transom light, 8′-8½″ high to soffit. Glass panels set in iron frame with wrought iron grilles.
Lighting: ceiling globe.
Antehall: six-sided, lozenge shaped.
Flooring: oak parquetry; basket weave panels set within border strips.
Baseboard: 5″ high, oak; no cap.
Wainscot: 6′-7″ high, oak. Recessed panels spliced with butterfly insets and separated by stiles capped by foliated frieze rail and reverse cyma cornice.
Walls: plaster. Original finish grass cloth; presently wallpapered.
Cornice: crown mould.
Ceiling: 11′-2″ high; plaster painted white, interrupted by oak beams.
Doorways: oak; single doors and pocket door, 8′-0″ high. Recessed panels in carved stiles and rails of varied foliate designs. Cased doorway to living hall. Fascia architraves with wainscot cornice breaking around top of doorways. Double pocket single doors to living room nook.
Lighting: not original. Single, eight-light, antiqued brass neo-Williamsburg chandelier.

Hall: (English oak)
Width: 19′-11½″
Depth: 38′-10¾″ (includes dining room corridor)
Height: 11′-5½″
Flooring: oak, parquetry; basket weave panels set in diagonal strips.
Baseboard: 5″ high, no cap.
Wainscot: 6′-6″ high, recessed panels spliced with butterfly insets and separated by carved stiles and frieze rail of varied foliate designs capped by reverse cyma cornice. Panels have carved triangular insets each depicting a different insect.
Walls: plaster. Original finish grass cloth; presently wallpapered.



View of main hall toward antehall and vestibule. French doors to parlor are not original.

Cornice: cyma reversa.

Ceiling: plaster; interrupted by chamfered beams, corresponding with chimney breast and stair, each supported by bracing blocks depicting individual animals.

Doors: pocket doors, 8′-0″ high. Recessed panels set in carved stiles and rails of varied foliate designs. Panel architraves break forward over doorways as valances for portieres with scotia cornices.

Windows: mirrored panels flanking chimney were originally windows having textured or colored translucent glass admitting light from a light-well. Architraves and valances similar to doorways.

Hardware: cast iron door pulls.

Lighting: one and three-light wrought iron and globe sconces.

Heating: hot-air. Brass wainscot grilles set in maroon marble panels.

Chimney: breaks forward 9½″.

Hearth: 8′-5″ wide by 3′-0″ deep, semioval; glazed terra-cotta tiles.

Firebox: 4′-8″ high by 5′-0″ wide by 1′-1½″ deep; brick.

Chimney breast: cast stone. Splayed, engaged octagonal piers terminate in rams heads and oak leaves which support a convex frieze and foliated cornice, 7′-6″ wide by 6′-7″ high by 2′-3″ deep before ending in a chimney hood.



Detail of stair, 1968



Newel posts between second and third floors.

Stair:

The oak stair has twenty-four 6½″ risers: three to the first landing, eight to the second landing, and thirteen to the second floor. The oak undercarriage has flat panels spliced with butterfly insets and separated by panelled stiles and rails. The stiles extend through the closed stringer and delineate the arch motif of the banister. The banister has square newels terminating in carvings of bees. In place of newels, piers terminating in carved pelicans support one of the hall ceiling beams at the foot of the stair. From the second floor there are twenty-one risers: thirteen to the first landing and eight to the third floor.

Both flights are illuminated by windows flanking the mid-landings. A skylight admits light at the third floor ceiling. All glazing is translucent and textured, the windows having lead came upper sashes.

Parlor:
Width: 13′-1″
Depth: 16′-9″
Height: 11′-6½″
Flooring: oak, parquetry; basket weave panels set in diagonal strips.
Baseboard: 10½″ high, wood; bead and scotia cap.
Walls: plaster. Original and present finish is grass cloth.
Bookcase: 4′-2″ high, mahogany; plaster dividers, plain frieze and denticulated cornice.
Cornice: wood painted white; dentil, corona and cyma.
Ceiling: plaster painted white.
Doors: original cased opening to living hall narrowed for present French doors. Single doors, 8′-0″ high, mahogany veneer; raised panels. Fascia and reverse cyma architraves.
Windows: similar architraves to doorways.
Hardware: not original.
Lighting: silver; palm frond and reed, one and two-light sconces.
Chimney: breaks forward 1′-6″ .
Hearth: 5′-6½″ wide by 1′-9″ deep; glazed terra-cotta tiles.
Firebox: 2′-9″ high by 2′-8″ wide by 1′-8½″ deep; brick.
Mantel: wood painted white; glazed terra-cotta tile surround with oversurround mirror; flanking fluted pilasters capped with consoles support shelf 7′-5½″ high by 5′-5½″ wide by 10½″ deep.



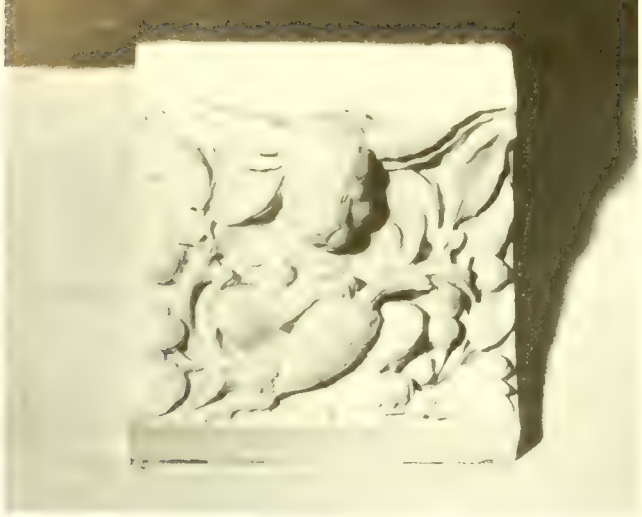
Detail of carved pelican at intersection of post and beam, main hall.



Detail of panel, main hall. Note "butterfly" pegs and moth designed by Dr. Marlatt.



Panel, main hall. Note functioning brass and granite register.



Decorative plaster beam bracket, main hall.

Living Room: (quartered white oak)
Width: 19′-2¼″
Length: 31′-4¾″
Height: 11′-6″

Nook:
Width: 15′-9″
Depth: 7′-7″

Flooring: oak, parquetry; basket weave panels set in strips.

Baseboard: 7″, chamfer cap.

Wainscot: 6′-6″ high, recessed panels set in stiles, capped with ogee cornice rail. Breaks forward for 10″ deep bookcases having adjustable shelving.

Walls: textured plaster, painted cream. Separating the main space from the narrower nook are octagonal columns in antis capped by carved grape vines and supporting carved bracing blocks for a chamfered beam.

Cornice: reversed cyma.

Ceiling: textured plaster painted white; divided by beams on extended bracing blocks. Beams corresponding with chimney breast are larger in cross-section and chamfered. The beams rest on carved bracing blocks supported at the hall doorway by plaster brackets each depicting an animal and at the mantel by oak braces of carved bears supported by engaged octagonal columns.

Doors: pocket doors with recessed panels in stiles and rails. Panel architraves break forward over doorways as portiere valances with scotia cornices.

Windows: panel architraves break forward over windows and bays as portiere valances with scotia cornices. Bay windows have 1′-1½″ high cushioned seats.

Hardware: iron; door pulls and cremone window bolts for bay casements.

Lighting: wrought iron sconces, one and two-light, with frosted glass lily shades replacing the original Tiffany blue glass.

Heating: brass register grilles set in rose marble panels in bookcases at nook, and in parquetry flooring.

Chimney: breaks forward 12½″.

Hearth: 7′-9″ wide by 1′-11½″ deep; glazed terra-cotta tiles interrupted by larger embossed tiles.

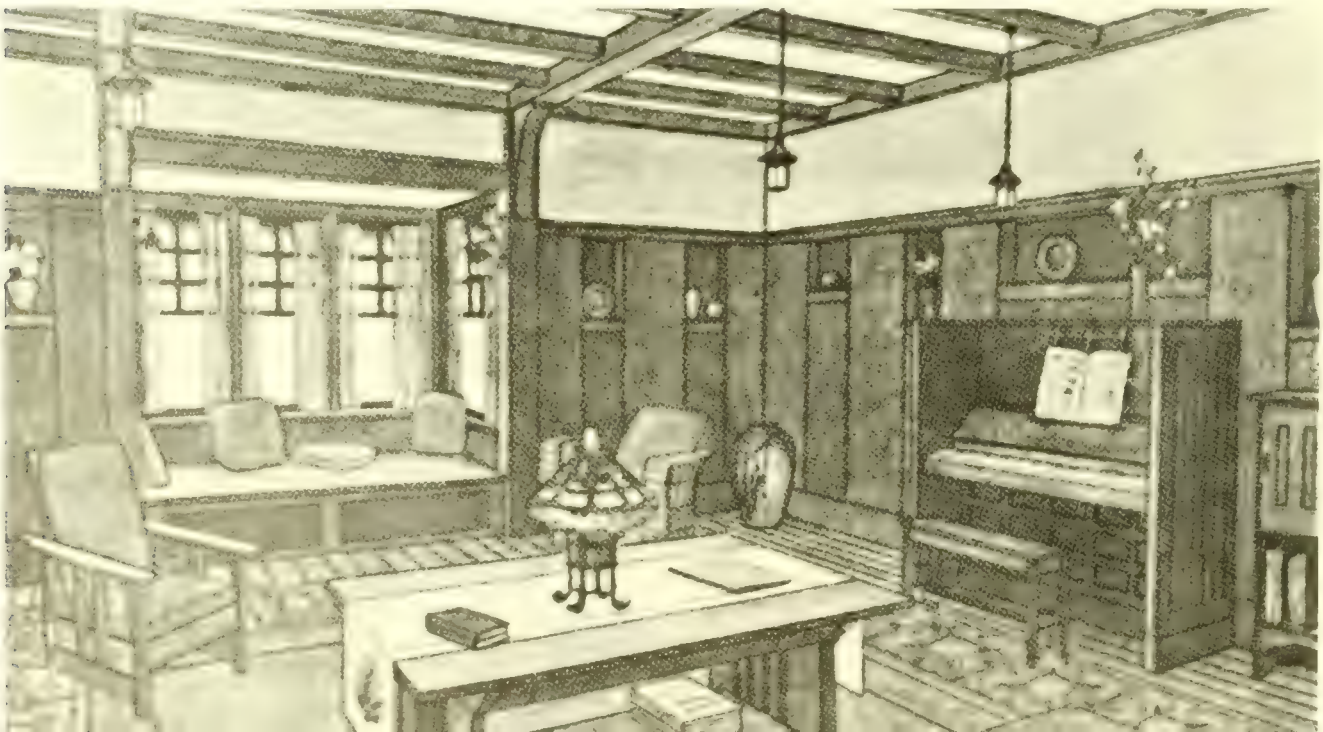
Firebox: 3′-7½″ high by 4′-3½″ wide by 1′-8½″ deep; brick.

Surround: glazed terra-cotta tiles interrupted by larger embossed tiles set within segmental arch 5′-10½″ high.

Mantel: interrupting flanking engaged octagonal columns, the segmental arch head supports an ogee and corona shelf 6′-6″ high by 7′-0″ wide by 6¾″ deep.

Overmantel: three recessed panels in stiles, each having a different T-shaped relief carving of individual moths.

Illustration from Gustav Stickley's *Craftsman Homes*, 1909.



Nook overlooking 16th Street, living room, 1957.
Marat[illegible] collection



Living room.



Fireplace, living room, 1968. Note rustic tile.
Marlatt family collection

Dining Room: (Mongolian redwood: mahogany)

Width: 22′-7″
Length: 29′-3½″
Height: 11′-6″

Flooring: oak, parquetry; basket weave panels set in diagonal strips.

Baseboard: 8″, cherry; torus and cavetto cap.

Wainscot: 4′-0¼″ high, raised panel dado, bead and cyma cornice rail.

Walls: plaster; original Arts and Crafts wallpaper of climbing wild rose and peacock pattern in greens and pinks on cream ground.

Cornice: full entablature; fascia and ogee architrave interrupted by window surrounds, plain frieze, and denticulated cornice.

Ceiling: plaster, divided by panelled beams into geometric panels edged with cyma moulding.

Doors: 8′-0″ high pocket doors and 7′-0½″ service door, raised panels. Fascia, bead and reversed cyma architrave.

Windows: fascia, bead and reversed cyma architraves interrupt wall entablature. French doors with lead came and glass transom lights flank chimney.

Hardware: brass; doorpulls, service door push plate and French door cremone bolts.

Lighting: brass; one and two-light, cornucopia sconces with frosted glass tulip cup shades. Six-light neo-Williamsburg chandelier, not original.

Heating: brass register grilles set in wainscot panelling.

Chimney: breaks forward 1′-0″ for panelled Tuscan pilasters.

Hearth: 9′-0½″ wide by 2′-6″ deep; cream and green-veined black marble.

Firebox: 2′-9″ high by 3′-11″ wide by 2′-1″ deep; brick.

Surround: cream and green-veined black marble; crossetted.

Mantel: consoles support shelf 5′-7″ high by 7′-2″ wide by 10½″ deep.



Dining room, 1968.
Marlatt family collection

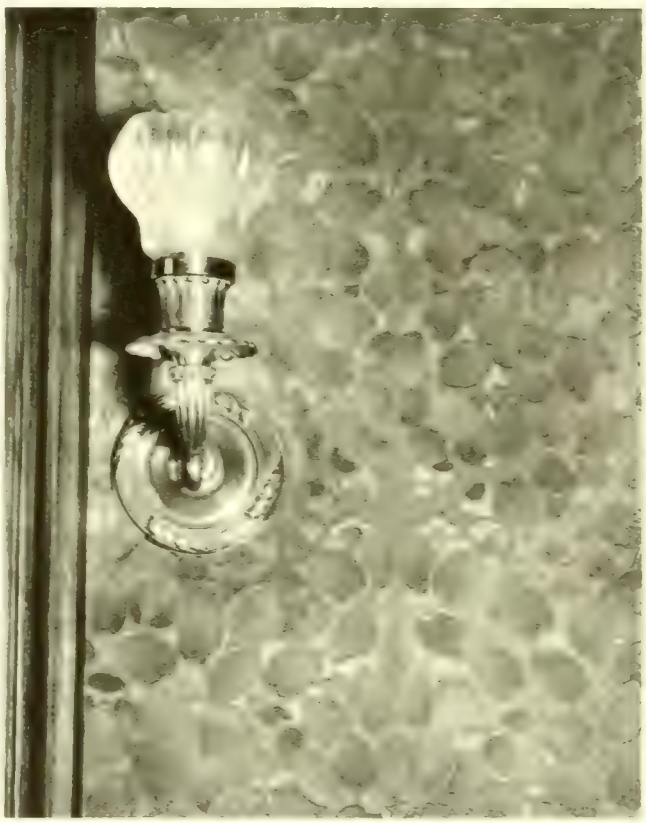


Dining room.





Marlatt brought back from Mongolia because it reminded him



Second Floor:

The second floor contains a series of partially interconnecting bedrooms with walk-in closets, each bedroom having its own bath. The floors are oak, the walls and ceilings plaster painted white, the baseboards 9½" high, the corona cornices coved. The hall baseboard, 3'-2" high chairrail, raised panel doors, and fascia and cavetto architraves are oak. While the bedroom baseboards and architraves are painted white, the mantels and raised panel doors are cherry. Note that the doors are veneered, their hardware consisting of brass mounts with glass globe knobs. The bathrooms have tile floors and 4'-7" high dados, glazed white. Nearly all original fixtures are extant, including toilets, claw-footed tubs, fluted pedestal sinks, moulded nickel-plated towel racks and glass shelves, and matchbox brackets. The bathroom doors have single panel mirrors.

The major difference from bedroom to bedroom is the design of the individual neo-colonial mantels. All have terra-cotta glazed tile hearths and surrounds. The surround for one bedroom mantel depicts colorful scenes from *Alice In Wonderland.*

Service Facilities:

In addition to the main and servants' stairs, the serving pantry has a dumbwaiter and the well of the servants' stair contains a mesh-enclosed freight elevator, both operated by rope pulls and functioning. The electric passenger elevator is not operable. The serving pantry adjacent to the dining room is fully intact and includes natural wood glass-fronted cabinets, dumbwaiter, warming oven, and porcelain sinks with counter drains.

The house still retains its speaking tubes as well as the outlets for gas lighting in the service areas. With little exception, the original forced air heating ducts and grilles of the main rooms and the auxiliary hot water radiators on the upper floors and service areas, are apparently sufficient to handle heating and the new central air-conditioning system.



Pantry off dining room with glass-fronted cabinets and operable food-warmer.



Pantry off dining room with operable dumbwaiter



View into bathroom off nursery.



Maple-lined linen room (across hall is off-season wardrobe lined in cedar)



Operable rope-pulled freight elevator in well of service stair.



Example of glass-globe hardware.

Biographies

Architect

Lemuel Norris (1848–1930) was born in Leesburg, Virginia, the son of John Norris, owner of a planing mill in the area, and Hannah (Birkby) Norris; Lemuel and his twin brother Samuel were the youngest in a large family.

At the age of eighteen Lemuel entered the Virginia Military Institute as a State Cadet; on file at the Institute are several letters from family friends—letters of introduction and one regarding Norris's application—as well as Lemuel's own letter accepting his appointment. Money was scarce in the Norris family; John Norris was "poorer than before the War", according to one letter, and uncertain whether he could afford to send his son to VMI. Two family friends wrote the head of the school to guarantee payment of young Norris's expenses. Excerpts from their letters follow:

> This note will be handed to you by my young friend, Lemuel Norris, the appointee to the State Cadetship from this Senatorial District. I beg to commend him to your kind notice and interest.
>
> He leaves his home and family for the first time and of course will feel all the embarrassments and changes incident to his new relations, but he is a good boy and I have great confidence in his doing well and succeeding.
>
> Mr. Norris sends by this $125 as a deposit for expenses. Money is scarce and I have told him that this amount would answer for the present, the residue he will remit from time to time as you may make requisitions for it, and I will guarantee its prompt payment . . .[3]
>
> Cadet Norris has for some time been under my charge and is fully prepared to enter upon the academic course at the V.M.I. and is thoroughly impressed with the importance of securing the benefits of his appointment.
>
> I feel assured therefore that he will take pleasure in complying with all the requisitions of your institution. The estimate of expenses of a Regular Cadet is $220. He will deposit with you $125, the balance his father will remit . . . . I will guarantee the prompt payment of the same . . .[4]

While Norris did not, of course, receive a degree in architecture from VMI, his course of study was heavily weighted toward the physical sciences, engineering, and mathematics. Records at the school show that the four year course included the following subjects: applied mechanics, civil engineering and architecture; moral science, rhetoric and logic; physical and descriptive geography, mineralogy and geology, ordnance and gunnery, military engineering, military history and strategy, natural philosophy (mechanics, acoustics, optics, and astronomy), physiology, tactics, Latin, chemistry, mathematics, physics, French, drawing, and English.

The confidence Norris's family friends placed in him was not without foundation; he ranked ninth in the 1870 graduating class of fifty-two.

It seems likely that Norris then returned to Leesburg and worked with his father and his brother Joseph, who later took over the family business, calling it Norris Brothers. Joseph was responsible for the building activites of the firm while Lemuel took care of the architectural and engineering functions. The firm designed and built a number of houses in Leesburg, including a large residence for a wealthy banker. The most important commission that came to the firm was the design and construction of the Leesburg courthouse.

At some time during this period Lemuel Norris married a local woman, Mary Catherine Turner. They moved to Washington around 1888, the first year they were listed in the city directory, and census records from 1900 show that their daughter, Hannah, was born in the District in 1889. The first directory listing for Norris gave his occupation as civil engineer; in 1889 he was listed as an architect, apparently employed with a local firm. He opened his own architectural practice in 1895, according to his 1901 application to become a member of the American Institute of Architects.[5] The three AIA members who signed the application and recommended him for membership were Robert Stead, William Poindexter, and William J. Marsh. Three Washington residents who signed for him were J. H. Corning, a dealer in grates, tiles and mantels; and builders John S. Larcombe and William P. Lipscomb.

In 1904 Norris began what was to be a long association with the District of Columbia government, interrupted by a second period of private practice from 1905–1910. He was listed in 1904 as a "computer, District Commissioners". From the annual reports of the engineering commissioner, it would appear that a "computer" performed functions similar to those of a civil or structural engineer. At this time he would have been employed in the Inspector of Public Buildings office. From 1905–10 Norris was again listed as an architect, with offices at 808 Seventeenth Street, N.W., his former location. It was during

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[3] Charles P. Ball to General F. H. Smith, 6 Sept. 1866; Archives of the VMI, Lexington, Va.

[4] John W. Wildman to General F. H. Smith, 5 Sept. 1866; VMI Archives.

[5] AIA Information Center, Washington, D. C.; AIA Membership Applications, Book 5, p. 83, 12 Aug. 1901.

this period that he designed the house at 1521 Sixteenth Street. From 1911–1929, the year before his death at the age of eighty-two, he was listed as "chief draftsman, District", "architect, District", "civil engineer, District", or "structural engineer, District". The Office of Municipal Architect was established in 1909, and in 1915, the report of the first man to hold this position, Snowden Ashford, contained a section on the organization of the office. The first paragraph described the chief draftsman which, it seems fairly certain, was Lemuel Norris: "The first division [architectural design and office work] is in charge of the chief draftsman, who is an architect of long experience and a civil engineer with a practice extending over 25 years. He was formerly employed as a civil engineer and computer in the inspector of buildings' office."[6]

During the second period of Norris's private practice he designed several buildings for the District of Columbia government: 1905, Gage School, Second Street between U and V streets, N.W.; and in 1908–09, two additions to McKinley Manual Training School, Rhode Island Avenue and Seventh Street, N.W.

Buildings in Washington known to have been designed by Norris while he was in private practice include: 1897: three one-story stores for C. C. Glover, 3352 M Street, N.W.; 1898: house for Charles D. Heyl, 2009 Wyoming Avenue, N.W.; 1899: monastery and school for the Marist Fathers, farm north of Catholic University; 1901: house for General Corbin, 1701 22nd Street, N.W.; three story rear addition and new front with additional story for house at 1817 H Street, N.W.; new front and two story rear addition to house for C. C. Glover, 1703 K Street, N.W.; one story store, 1735 L Street, N.W.; alterations to store, 1209 F Street, N.W.; 1902: two story stable for Thomas F. Walsh, rear 2118 Massachusetts Avenue, N.W.; 1906: four story rear addition and fourth story to front of house for General John A. Johnson, 2111 Q Street, N.W.; four story office building for H. A. Willard, 1422 F Street, N.W.; 1908: house for C. L. Marlatt, 1521 Sixteenth Street, N.W.

While the list of Norris buildings is not long, the few that remain are of exceptionally high quality. Norris was proficient in a variety of styles—the Colonial Revival Heyl residence, the Beaux-Arts Glover remodeling (demolished), and the Arts and Crafts simplicity of the Marlatt house are evidence of his talent and sensitivity. The wonderfully individualistic stable for Thomas F. Walsh is not easily categorized, although it is related to English work of the period, particularly to some of the residential designs of Sir Herbert Baker in South Africa.

Norris's clients were usually wealthy men, and it is hard to imagine why he gave up his practice, twice, as a relatively young man, to work for the city government. He has been described by his only living relative as having been a very quiet, reserved man. He never owned the house at 1441 U Street, N.W., where he lived for years, and he refused to leave it when the neighborhood deteriorated. He walked to work every day from this house to his office at 808 Seventeenth Street, N.W., or to his District of Columbia government office, which, after 1910, was most likely at Fourteenth Street and Pennsylvania Avenue, N.W. The Norrises' only child, Hannah, remained unmarried until after her father's death in 1930; at some time after that date she married Dr. French Simpson, a Washington druggist.

Sources not mentioned in text: Telephone conversations with Emory Plaster of Leesburg, Virginia, Norris's only living relative, Sept. 1980 and June 1982. Obituary (very brief): *ES*, 24 Nov. 1930.

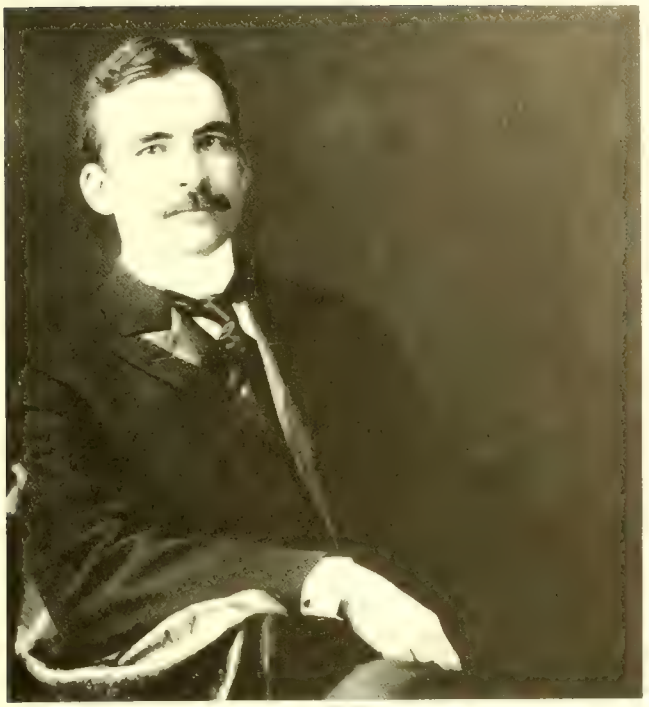
JOHN MCGREGOR, builder: See 1218 Sixteenth Street, N.W.

Owners

CHARLES LESTER MARLATT (1863–1954) was born in Atchison, Kansas. His parents were Washington and Julia Ann (Bailey) Marlatt; his father was an educator and one of the founders of Bluemont (later Kansas State) College. Charles received his B.S. and M.S. degrees, the latter in 1886, from Kansas State Agricultural College in Manhattan, where he was assistant professor in the Department of Entomology from 1886 to 1888. Later, in 1921, he received his D. Sci. degree from the college.

While he was teaching in Kansas, Marlatt made a number of detailed drawings of insects that were reproduced in several agricultural publications. These drawings were brought to the attention of the chief of the Division of Entomology at the Department of Agriculture in Washington, who was so impressed with them that he offered Marlatt a job. The offer was accepted, and in 1889 Charles Marlatt came to Washington and began what was to be a long association with the Department. It was soon realized that he had abilities other than his talent for drawing; from assistant in the Entomology Division he rose to chief in 1927, a position he held until his retirement in 1933.

[6] *Annual Report of the Commissioners of the District of Columbia, Year Ended June 30, 1915.* 64th Cong. 1st Sess., H. Doc. 89 (Washington: 1915); Vol. 2, Engineer Department Report, p. 175.



Charles L. Marlatt by Frances Benjamin Johnston
Library of Congress Prints and Photographs Division

In 1901 Marlatt went to the Far East for the purpose of entomological exploration; it was at this time that he determined that a serious orchard pest in the United States, the San Jose scale, had its origins in northwest China and Manchuria. He imported a natural predator, the Australian ladybird beetle, which had successfully controlled the pest in Japan and China. While most of the beetles died en route or soon after arrival, two survived, and their progeny numbered five thousand in a short time! In 1953 Dr. Marlatt published a book about this adventure entitled *An Entomologist's Quest.*

From 1909 to 1912 Marlatt led the effort to secure a law that would prevent the importation of infested and diseased plants into this country. The result was the Plant Quarantine Act of 1912. He was appointed chairman of the Federal Horticultural Board formed to enforce this act; it required the services of 150 scientists. Marlatt held this position until 1928, when he turned to the reorganization of all quarantine and regulatory work into the new Office of Plant Quarantine and Control Administration; he was head of this office in 1928–29. Of interest in connection with Dr. Marlatt's work with plant quarantines is the fact that he led the successful effort to eradicate the Mediterranean fruit fly in this country when it was discovered in Florida in 1929. It took eighteen months, cost over seven and one-half million dollars, and was at the time considered a miracle of insect control since it had never before been successful.

Dr. Marlatt was a prolific writer and published numerous reports on entomological subjects as well as the book mentioned previously. He was an inveterate and persistent scholar. When he first joined the Department of Agriculture, he was asked to prepare a report on wine-making and given several publications in French to aid him in his writing. As he knew no French, he hired a tutor; progress seemed too slow, however, and he turned to reading a simple French novel. The first reading brought little understanding, but he persisted, reading it three times, and was finally able to master enough vocabulary and grammar to translate the publications and write a fifty-eight page report. In addition to his scientific achievements, Dr. Marlatt was known for his keen sense of humor and his story-telling ability. His favorite sport was golf, and he was also accomplished at billiards and whist.[7]

Charles Marlatt's retirement in 1933 did not bring an end to his intellectual pursuits and love of adventure. He continued his scientific writings, and as he was interested in the genealogy of the Marlatt family, he and Mrs. Marlatt spent much time driving around the country looking for relatives and documentation of the family.

Dr. Marlatt was a member of a number of scientific societies; he was a fellow of the American Association for the Advancement of Science, president of the Entomological Association of Washington and of the American Association of Economic Entomologists, and a member of the Washington Academy of Sciences. He was also a member of the Sons of the American Revolution. Dr. Marlatt was a member of the Cosmos Club and its president in 1924–25; a member of the board of the Chevy Chase Club, and a member of the Metropolitan and Burning Tree clubs. He was married twice: in 1896 to Florence L. Brown, who died in 1903, and in 1906 to Helen Stuart Mackay-Smith. When he died in 1954 at the age of ninety, Charles Marlatt was survived by his wife and five daughters: Florence, Virginia (Mrs. Joseph K. Dickey), Helen, Dorothy (Mrs. Halsted B. VanderPoel), and Constance (Mrs. Richard S. Huested).

Sources not mentioned in text: *NCAB* 49:27, *WWWA*, *ABD*, *WWDC* (all editions); obituaries: *ES*, 3 Mar. 1954; 4 Mar. 1954.

[7] E. R. Sasscer, "Vignette the Thirty-Sixth—Charles Lester Marlatt (1863–1954)", *The Cosmos Club Bulletin*, Sept. 1954, pp. 2–5. Mr. Sasscer recalls the rumor that during Prohibition Marlatt's wine-making report was quite helpful to those attempting to make their own wine!



Helen Stuart Mackay-Smith, second wife of Charles Marlatt.

HELEN STUART MACKAY-SMITH MARLATT (1882–1969) was born in New York City, where her father, the Reverend Alexander Mackay-Smith, was a minister at Saint Thomas's Episcopal Church and later first archdeacon of the New York diocese.

In 1893 Dr. Mackay-Smith accepted a call to Saint John's, Lafayette Square, as rector, and the family moved to Washington. As the church rectory was too small to house the Mackay-Smiths, their three daughters and servants, they moved to 1325 Sixteenth Street, N.W., just above Scott Circle and only a few blocks from the site of the house where Helen would spend most of her adult life. She received her education at the Masters School in Dobbs Ferry, New York.

In 1902 Dr. Mackay-Smith reluctantly left Washington to become coadjutor bishop of Pennsylvania. In 1906 Helen married Charles Marlatt and returned to Washington, where she raised five daughters (a son died in infancy), actively encouraged her husband in his work, and was involved in various civic activities. She continued to live in the house at 1521 Sixteenth Street after Dr. Marlatt's death in 1954, and died there in 1969, after a long illness.

Sources: obituary: *ES*, 15 Dec. 1969; Constance McLaughlin Green, *The Church on Lafayette Square, 1815–1970* (Washington: Potomac Books, 1970), p. 61.

Appendix

Chain of Title

1908 Deed 10 March, recorded 3 April; Liber 3124 folio 400
William B. Jaynes et ux, Lizzie S., to Helen Stuart Marlatt.
". . . Lots . . . (16) and . . . (17) in Columbian College and others subdivision of part of Square . . . (194), as per plat recorded in Liber C.H.B. folio 101 of the records of the Office of the Surveyor of the District of Columbia . . ." No cost given.

1908 Deed 29 May, recorded 4 June; Liber 3166 folio 53
William H. H. Terrell, Trustee, and Laura T. Jones (of Tuskegee, Alabama) to Helen Stuart Marlatt.
". . . under the last will and testament of Harrison Terrell . . . do . . . grant . . . Lot . . . (77) in John Borland, Executor's subdivision of lots in Square . . . (194) as per plat recorded in Liber W.B.M. folio 383 of the records of the Office of the Surveyor of the District of Columbia . . ." No cost given.

1970 Deed 30 November, recorded 12 January 1971; Liber 13177 folio 333
Virginia Marlatt Dickey and American Security and Trust Company, Trustees under Item Fourth of the last will . . . of Helen Stuart Marlatt, and Dorothy VanderPoel; to Virginia Marlatt Dickey and American Security and Trust Company, Trustees under Item Sixth of the . . . will . . . of Helen Stuart Marlatt.
Lot 97 in Helen Stuart Marlatt's combination of lots 16 and 17 in Square 194 and lot 77 in John Borland, Executor's subdivision of lots in Square 194.

1970 Deed 10 December, recorded 12 January 1971; Liber 13177 folio 336
Virginia Marlatt Dickey and American Security and Trust Company, Trustees under Item Sixth of the will . . . of Helen Stuart Marlatt to T. J. Corporation.
Lot 97 and lot 77, Square 194. For $110,000.

1971 Covenant 24 February; Liber 13209 folio 353
Between T. J. Corporation and the District of Columbia Government
T. J. Corporation had requested that the Board of Zoning Appeals allow them to set aside lot 77 to provide off-street parking for the building on lot 97 (Marlatt house), so that a Certificate of Occupancy could be issued for

commercial and professional office use. The appeal was granted 28 January 1971, No. 10586. The Zoning Administration required as a condition to issuance of the Certificate of Occupancy that the owner provide a covenant running with the land, reciting that the parking provided would be for the benefit of the building on lot 97, for that use and no other, as long as the building was used for professional and commercial offices, but no longer.

1973 Deed 1 February; Liber 13444 folio 57
T. J. Corporation to Office of Commercial Counselor, Embassy of the U.S.S.R., Government of the Union of Soviet Socialist Republics. Lot 97 and lot 77, Square 194, subject to covenants of record. No cost given.

1973 Alley Closed 20 November; Book 161 folio 39, Office of the Surveyor. This 4 foot alley divided equally among owners of abutting property: lots 97 and 77, and lots 18 and 19 (to the north). Petition to close alley was signed by all owners.

1974 Combination of Lots, 7 January; A&T Book 29, folio 3612, Office of the Surveyor.
Lot 97 and 2 feet of closed alley combined to make lot 817; lot 77 and 2 feet of closed alley combined to make lot 816.

1975 Deed 7 February; Instrument No. 07842
Government of the U.S.S.R. to Hubert A. Mitchell, Trustee, under agreement dated 7 February 1975.
"*Parcel 1*—Lot . . . (97) in Helen S. Marlatt's combination of original lots . . . (16) and . . . (17) in Square . . . (194) as per plat recorded in Liber 33 at folio 133 in the Office of the Surveyor . . . ; and part of 'alley closed', as per plat recorded in Survey Book 161 at folio 39. . . .

Said property being now known for assessment and taxation purposes as lot . . . (817) in Square . . . (194).
Parcel 2—Lot . . . (77) in John Borland's, Executor, subdivision of certain lots in Square . . . (194), as per plat recorded in Liber 7 [should read W.B.M.] at folio 383 in the Office of the Surveyor . . . ; and part of 'alley closed', as per plat recorded in Survey Book 161 folio 39. . . .

Said property being now known for assessment and taxation purposes as lot . . . (816) in Square . . . (194). No cost given.

1976 Deed 19 March; Instrument No. 07059
Hubert A. Mitchell, Trustee under agreement dated 7 February 1975, to 1401 Sixteenth Street Associates, a joint venture . . . Lot 77 (816) and lot 97 (817), Square 194. No cost given, but listed in *Lusk's Real Estate Directory Service,* 1977 edition, as $275,000.



Detail of carved wood at archway separating nook alcove from living room.



Detail of carved wood at chimney wall, living room.



Detail of beam in living room.

Selected Building Permits

Owner: C. L. Marlatt

1908 No. 39, 7 July. Permit to build
Architect: L. Norris; builder: John NcGregor; estimated cost: $35,000, One three story brick and stone dwelling.

1908 No. 113, 11 July. Two story private garage, 20′ front by 25′ deep by 30′ high. Architect: L. Norris, $2000.

1908 No. 1920, 13 November. Otis Elevator Company trunk lift, center of north side of house, controlled by hand rope. Car size: 3′-2″ by 4′-3″. Overhead skylight 2′-0″ diameter. "Entrance to car is not in main hall but through a vestibule which gives two doors for protection."

1937 No. 199500, 13 February. "Change dormer windows and build a new bath . . ." No location given. Architect: Christian Heritage; builder: Davis, Wick, Rosengarten. $4000.

1949 No. A1745, 31 October. Elevator (probably a replacement for the original.)

1968 No. B157882, 3 October. Plumbing for air conditioning. $3000.

1968 No. B173586, 3 October. Concrete slab for air conditioning unit at rear of building.

1969 No. B264805, 29 January. Electrical work, air conditioning.

Owner: U.S.S.R., Office of the Commercial Attache

1973 No. B325492, 16 May. Electrical work, air conditioning.

1973 No. B197942, 16 May. Plumbing for air conditioning.

1973 No. B218571, 23 July. "Install sheet metal duct work for air conditioning."

1973 No. B327846, 23 July. Electrical work, air conditioning.

Architectural Drawings or Prints

Sixteenth Street elevation: blueprint. Filed with Permit No. 39, 7 July 1908. Scale: ¼" = 1'-0"

South elevation (Church Street): blueprint. Filed with Permit No. 39, 7 July 1908. Scale: ¼" = 1'-0"

Surveyor's plat: Filed with Permit No. 39, 7 July 1908.

The Architecture, Design and Engineering Collection in the Prints and Photographs Division, Library of Congress, has a large collection of original drawings and blueprints of the house and garage, the gift of Mrs. Dorothy Marlatt Vanderpoel. These include plans, elevations and sections, exterior details including ironwork, and interior details including drawings for carved wood and plaster decorative elements by Price and McLanahan. Specifications are also included in the collection.

Photographs or Sketches

No photographs or sketches have been found in publicly accessible collections. The Marlatt family has a number of black and white photographs and color "snapshots" of the interior, first floor, many of which are reproduced in this volume. Most of these were taken in 1968.



Rendering of The Cairo hotel published in a promotional brochure of 1894
Martin Luther King Library, Washingtoniana Division

1615 Q Street, N.W.
The Cairo

This building is located on the north side of Q Street, between Sixteenth and Seventeenth streets, in Square 179 on subdivision lots 2–8.

Previous Structures on the Site

The 1887 and 1892 Hopkins maps show a brick structure on lot 2 and two frame buildings on lot 5. The brick was the residence of Thomas B. Nolan, a clerk in the attorney general's office, according to the 1888 city directory, which listed him at 1613 Q Street. The frame buildings belonged to Rev. Nehemiah Cobb, who lived elsewhere.

History

The Cairo Hotel has been a Washington "landmark" since it was completed in December 1894. Twelve stories high, it is still one of the tallest privately-owned buildings in Washington, and it was considered a skyscraper when it was built. Many decried its excessive height; others, more attuned to progress than tradition, saw in it a triumph of American engineering and technology. The December 1894 issue of *The Inventive Age and Industrial Review*, published in Washington, marveled at The Cairo's steel frame construction, but the *Architectural Record* for April–June 1895, in an article entitled "Architectural Aberrations, No. XIII, The Cairo", heaped scorn upon both its architectural design and its height. (See *Architecture.*) It was reported that a neighbor asked the architect/owner to pay his hotel expenses until the building was completed and its resistance to wind tested, proving to him that it would not blow over and crush his house.[1] Those disliking the building were apparently more vociferous than those praising it, and in July 1894, before The Cairo was even completed, the Board of Commissioners of the District government approved new building regulations that said:

> No building will be erected in the District of Columbia whose height exceeds the width of the street in its front.
>
> No building will be erected on a residential street in the District of Columbia whose height exceeds 90 feet.
>
> No building will be erected on a commercial street in the District of Columbia whose height exceeds 110 feet.[2]

Protests sent to the District government had noted that the building would be a menace to surrounding dwellings in the case of fire or "other catastrophe", and one of the commissioners argued that no fire ladder or any stream of water could possibly reach 160 feet high. Neighbors also thought that their property, shut off from light and air, would depreciate in value.[3]

The owner and architect of The Cairo was T. F. Schneider, one of the more prolific architects of the period. In the years just preceding the design of this high-rise apartment, he had built whole blocks of row houses in the Dupont and Washington circle areas and many detached dwellings and commercial buildings. Schneider purchased the land for The Cairo in February 1894, buying lots 3–8 in Square 179 from James F. Manning. The building permit was issued in the same month, with Schneider listed as owner, architect, and builder. Cost was estimated at $425,000. Because of its height and innovative structural design, the project was quickly dubbed, "Schneider's Folly".

When the building was completed, Schneider published a rental brochure which extolled the virtues of his latest venture. It is quoted here in its entirety, not only for its description of The Cairo and its amenities, but because it so successfully sets the building in its period.

> Washington our beautiful and wonderful capital, has for many years been in need of a first-class apartment house. The frequent "going and coming" of Congress which causes many states-

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[1] MLKW, Cairo clipping file; undated *WT* article.

[2] *Building Height Regulations*, Staff Report for the Committee on the District of Columbia, House of Representaties, 94th Cong., 2d session, serial no. S-5 (Washington: GPO, 1976), p. 15. Quoted from the *WP*, 28 July 1894, 8:3.

[3] Ibid., p. 16; quoted from the *ES*, 27 Aug. 1894, 2:5. Note is made here that although 160 feet is often given as the height of The Cairo, the building permit says 146 feet.

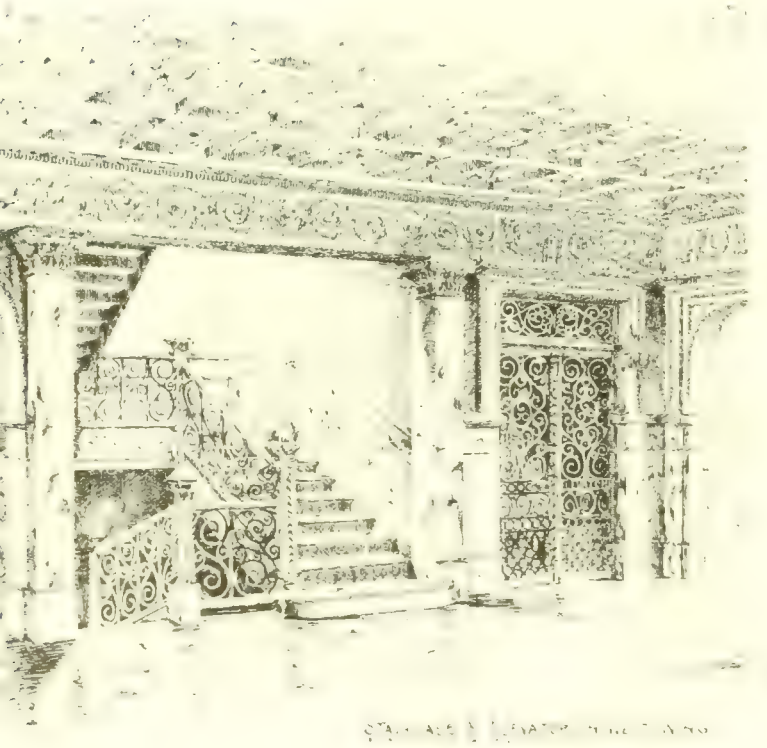
men and men of wealth, who follow in the wake of our legislators, to take up temporary abode in our charming city, has made us feel the necessity of an establishment which would give all the comforts of home and protect one from the many minor worries and troubles of housekeeping on a large scale. This pressing want has at last been filled by the enterprise of Mr. T. F. Schneider, the architect and owner of "The Cairo," a thirteen-story building which is the largest and most luxurious apartment house in Washington, and the most thoroughly equipped establishment of its nature south of New York City. It is not only the tallest building, but the only complete fire-proof structure of the kind in the city. The steel frame construction has been adopted throughout, making it literally a steel building, wherein the outer brick and stone facings serve only as a protection from the weather, and do not enter into its structural study whatever. The foundations are composed of a frame work of steel beams embedded and encased in concrete, and as a whole it is one of the most stable structures that modern engineering skill could devise. Situated in the most elevated section of the northwestern part of the city, a view from its tropical roof-garden, 160 feet above the level of the street, can hardly be surpassed. A panorama of all Washington and its surrounding country is before you. Looking south the eye glances quickly over the new National Library, with its golden dome, the Capitol—this model of classic architecture—the Pension, Post and Patent Offices and the State, War and Navy Departments, and looking past and beyond the Washington Monument, the highest stone building in the world, it follows the old Potomac, winding slowly and smoothly in and out and between the green hills of Maryland and Virginia. Following the course of this historic water we get a glimpse of still more historic old Alexandria, and with the aid of a glass old Fort Washington and Mt. Vernon are plainly to be seen. To the west the rolling country in the immediate neighborhood of the city suddenly comes to an end against the Blue Ridge Chain, and Sugar Loaf Mountain stands out in clear relief.

In this lofty tropical garden a cool summer evening is always assured, for when our prevailing breeze from the river and the south fails us, we are sure to have cooling zephyrs from the big natural funnel of the Rock Creek Valley which lies to the north and seems but a stone's throw from us.

Regardless of the sacrifice of space and the necessary loss of a number of rooms, the plan of "The Cairo" has been constructed in such manner as to have no so-called "inside rooms," and no "light shafts" mar the regularity of the halls and chambers in the interior of the building. Every chamber has direct light from the main street, the two sides and rear or the large open court, and every one of the hundred bathrooms has a window opening into the fresh, pure air. The bathroom floors and walls are tiled, and the plumbing is all open and of the most improved makes and designs. The halls are wide and spacious, with marble floors and wainscoting, and with the two ornamental iron staircases, with marble treads, form a picturesque and artistic *ensemble*.

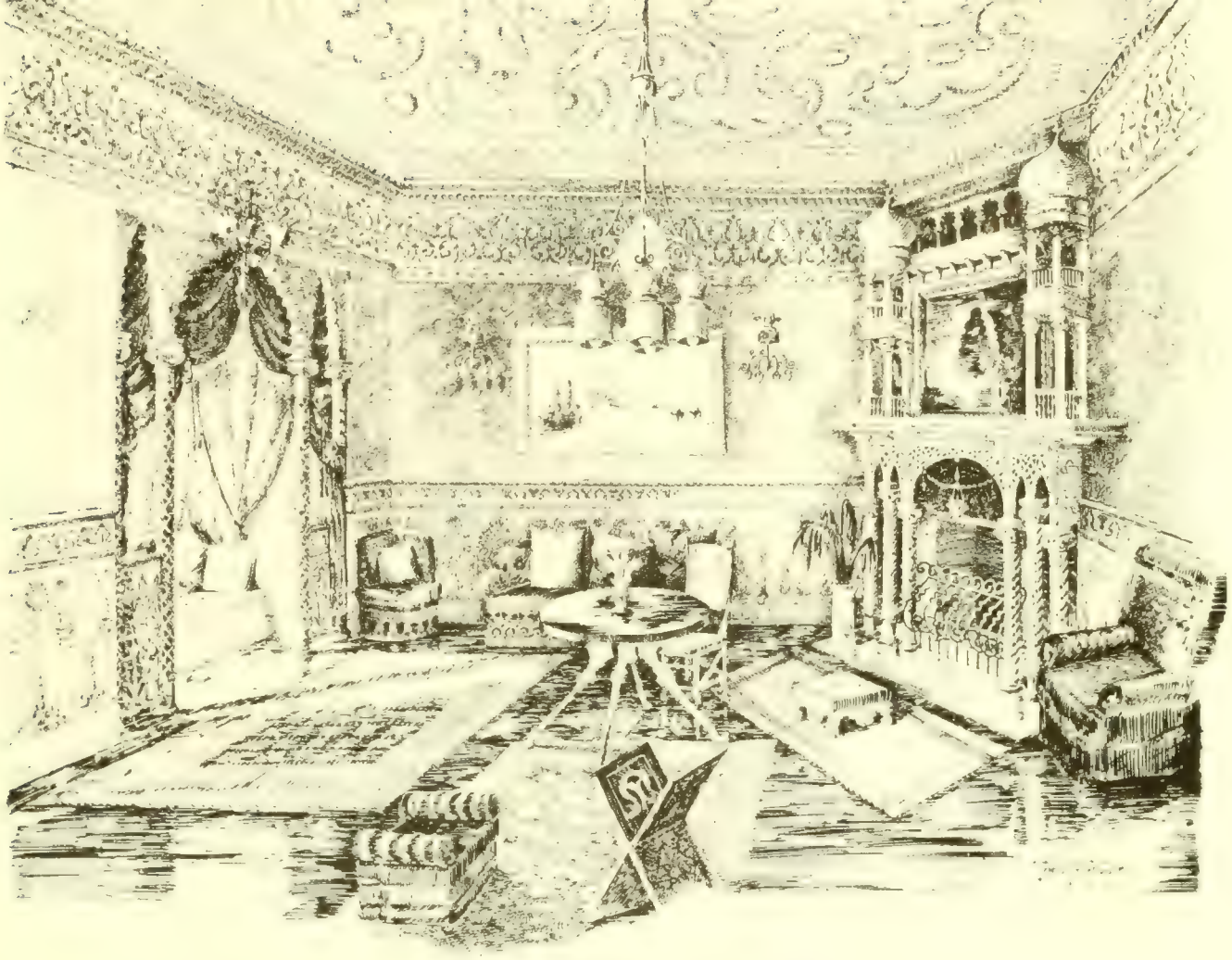
Two of the most completely equipped elevators, with artistic electro bronze cars, carry one quickly and silently from ground floor to roof, landing among palms and tropical trees, which is made more realistic by the play of electric fountains, bubbling here and bursting forth there, keeping the atmosphere moist when the sun is high and adding charm to its surroundings when dancing in the moonlight.

For the accommodation of those who do not wish to keep house, there is a café, which is located on the top floor, in charge of an experienced and competent *chef*. The cuisine cannot be surpassed by any hotel in the country, and the service is the most finished and experienced to be had. On the first floor a large and elegant ballroom with adjacent retiring and dressing rooms, and a first-class drug store, have been provided for the use of the occupants of the house, and below this, on the ground floor, are bowling alleys and billiard rooms.



Rendering of the west wing stair and elevator lobby published in a promotional brochure of 1904. The individual lobbies were later combined to form one large space.
Martin Luther King Library, Washingtoniana Division

[4] An article in the *WS*, 23 Jan. 1976, reported that the roof garden was abandoned because rain and high winds blew the pebbles off the roof. Florence Christensen, the architect's daughter, was quoted in the *WP*, 11 Apr. 1976, saying that people also threw the pebbles off the roof, hitting passers-by.



PUBLIC PARLOR.

Rendering of the east parlor, a public reception room for the hotel guests. A portion of this space was also incorporated into the larger lobby created in 1904.

Martin Luther King Library, Washington and Division

Entering the building, under massive stone arches, richly ornamented with artistic carving, the plate glass doors are swung open by the uniformed custodian, and the guest is conducted through the vestibule hall, encased with plate mirrors and marble trimmings, and ushered into a magnificent apartment, the public parlor, called the Oriental room, and set aside for the use of the occupants of the house. The luxury of this room, with its rich and costly furniture and Oriental treatment of decoration is complete.

The building contains 350 rooms, which are so arranged that an apartment can contain any desired number of rooms. On each floor there are several apartments arranged with kitchens. Each suite has a parlor and every parlor an open fire-place, with a gas log. Electric lights only are used for illuminating purposes which, with the steam heating of the building, bell boy and ice water service is included in the rates charged for apartments. The water is supplied from an artesian well 1000 feet deep.

The elevator runs all day and night. The rates for apartments are lower than any similar first class house, and the café charges are reasonable.

All apartments are unfurnished, and the following rates apply to all floors alike:

Rooms A, B, C and Bath, . . per annum,	$ 900.00
Rooms D, E, F, G and Bath, . . per annum,	1050.00
Rooms H, I, J and Bath, . . per annum,	800.00
Rooms K, L, , N and Bath, . . per annum,	900.00
Rooms O, P, Q and Bath, . . per annum,	700.00
Rooms R, S and Bath, . . per annum,	500.00
Rooms T, U, V, W and Bath, . . per annum,	900.00
Rooms X, Y, Z and Bath, . . per annum,	800.00

Combinations of any desired number of rooms at proportionate rates. Single rooms on two upper floors, without private baths, $15.00 to $25.00 per month.

For any further information apply to T. F. SCHNEIDER, Architect, 1764 Q Street N. W., Washington, D. C., until completion of building, November, 1894, after that date address

"THE CAIRO."

WASHINGTON, D. C.



Exterior architectural detail by Arthur Gallon Meade Associates

Architectural controversy did not keep Washingtonians from renting apartments in The Cairo. It was, in the early years, a prestige address in an up-and-coming neighborhood. Each year, from 1895 to the beginning of World War I, the *Elite List* contained from thirty to sixty names of prominent Washingtonians who lived at The Cairo. Senators, Representatives, judges, and high-ranking military officers were among those listed, in addition to Supervising Architect of the Treasury James Knox Taylor, who lived in the building from 1898 to 1899, and architect T. F. Schneider and his family, residents from 1900 to 1910. One of the Congressmen living in The Cairo in 1899 was James S. Sherman, later to be vice president and a tenant in the house at 1401 Sixteenth Street, discussed earlier in this book.

In 1897 a conservatory was added at the rear of the building. Schneider purchased lot 2, to the east of The Cairo, in 1903; in 1904 a building permit was issued for a one story and basement addition on this lot, measuring 20 by 100 feet. The permit also included a rear addition, 26 by 29 feet. In 1915 lot 9, west of the building, was purchased, only to be sold later (1958).

The Cairo's gradual decline began in the 1920s, when it was no longer considered modern and its architectural style was definitely passé. Although building permits do not show it, The Cairo was converted from apartment to hotel use in the mid-1920s. The city directory listed it for the last time as an apartment in 1926. A 1927 advertising brochure published by the managers—Maddux, Marshall, Moss, and Mallory—recommended The Cairo to motorists, promising special rates. This, and the symbol of the American Automobile Association placed prominently on the first page, suggests that it was already considered a tourist hotel.[5]

By 1939 neighbors were complaining about buses being parked on the streets for as long as two days (*WDN*, 13 May). Soon the dining room and kitchen were turned over to others to manage. In 1942 they were leased to the Junior Officers Club, "during present emergency ending six months after the cessation of hostilities with the German or Japanese government."[6] Subsequently these facilities were leased to other groups. On New Year's Day, 1948, the Salle de Champagne opened at The Cairo, only to close in May because the premises had been used for gambling and liquor was sold after hours (*WP*, 18 May).

The Cairo remained in the Schneider family until 1955, when it was sold, along with many other Schneider properties. The new owners called themselves the Cairo Hotel Corporation. By this time the neighborhood had begun to deteriorate, and apparently little effort was made to keep the building in good repair. An article in the *Evening Star* (7 January 1959) reported that the hotel had been denied an operating license since October 1956 "because of housing, electrical, and plumbing deficiencies", and the owner was being charged with operating a hotel without a license. The article also noted that a fire in January 1958 had done "extensive damage to about 20 rooms." The situation did not improve. In 1963 the designation of the building was changed from hotel to rooming house because it had no transient rooms and no restaurant; there were further charges of having no license to run a rooming house and no occupancy permit (*WP*, 16 January). A suggestion to turn the hotel into an alcoholic treatment center was successfully foiled by the Dupont Circle Citizens Assocation in 1966, when it was pointed out that there were 144 establishments selling liquor within a six block radius of The Cairo, "a little too handy", according to the president of the association, John Immer. The association also thought that locating the center in The Cairo "would be harmful to the whole area redevelopment effort" then under way, and that trying to relocate the 700–800 tenants, all with low income, would add appreciably to the city's housing problem. (*WP*, 14, 20 August 1966.)

In 1967 the former stable for The Cairo, located at 1607 Corcoran Street, was sold to a group that planned to convert it to a theatre for films, poetry readings, concerts, and a series of five plays that would "share a common vision of the death of the American Dream." This was reported in the *Evening Star* (1 September), which also noted that real estate men, commenting on the fact that adjoining blocks of Corcoran Street had already been largely rehabilitated, hoped "that the new theatre, despite its protest purposes, might spur a similar revival of the 1600 block."

The riots of 1968 slowed down such efforts in the area for several years and The Cairo continued to deteriorate, becoming notorious for narcotics raids and burglary and theft within the building. Luckily, "Schneider's Folly" was rescued, probably just in time. Inland Steel Corporation purchased the building in 1972 (the

[5] Copy in MLKW, Cairo clipping file.
[6] Recorder of Deeds, Liber 7807 folio 383.

deed was actually to the Cairo Development Associates), with plans to renovate it completely and turn it once again into apartments. Washington architect Arthur Cotton Moore was commissioned to do the work, which converted 680 hotel rooms into 170 moderate income apartments and sixteen two story luxury townhouse units, the latter with living and dining rooms in the old basement, outside entrances, and private gardens. The renovation work, completed in 1976, was sponsored by HUD, under the 221.d.4 program, and was at the time the largest renovation project sponsored by that department. Because of its height, The Cairo did not conform to current zoning, but by the substantial reduction in residential units, the building was able to be reused under the existing zoning regulations.

The Cairo was sold again in July 1979 to Middle States Knowlton Development Corporation, and the apartments were converted to condominium units. Additional townhouses were built on the parking lot west of the building.

Architecture

The Cairo is a very large curio. Some might equate the building with one of those rare objects occasionally encountered that appear so ugly or ungainly as to attract rather than repel. Indeed, there are people, buildings and breeds of dog whose supreme ugliness seem oddly appealing. The romantic might be reminded of "Beauty and the Beast." Unfortunately, it would be a kindness to say that the subject of this chapter is merely ungainly.

The Cairo is perhaps six stories too tall. Little about the exterior is graceful. True, as a critic contemporary to the construction of the building admitted, it has a base, middle and top. The same writer would also agree that the base ends arbitrarily, the middle rears interminably and the top terminates the structure with an ominously heavy finality. Somehow the impression given is that Schneider, the architect, was himself undecided as to how high the building should be. The window types and balcony placements indicate the problem if nothing else. In a structure dominated by square-headed openings, Schneider interrupted the facade with clumps of semicircular-headed windows. Even taking into account the balconies removed from the eighth floor which once augmented the bewildering array of their existing brethren, there was little reason to add insult to injury by introducing semicircular-headed windows as well. Since the building is free-standing, soars above its neighbors and yet possesses only one articulated facade, the ungainliness is all the more acute. The remaining elevations are painfully severe by comparison.

In his forthcoming book, *The Best Addresses, A Century of Washington's Distinguished Apartment Houses*, James Goode states that Schneider was familiar with the work of Louis Sullivan in Chicago and that such an acquaintance influenced the design of The Cairo. Schneider visited the World's Fair in 1893 and was particularly impressed both by Sullivan's Transportation Building as well as the Moorish exhibit, a streetscape listed as the Cairo Walk. The similarity is obvious but fleeting. Neither the Moorish or Sullivan themes or, for that matter, the several other minor elements stand out as a unifying force. The arched outer entrance with its intricate surround and boxed cornice is surely reminiscent of Sullivan's 1893 Transportation Building. The tall, projecting semihexagonal bays have a resemblance to the 1893 Chicago Stock Exchange and, indeed, the great boxed cornice capping the structure vaguely echoes the 1891 Wainwright Building in St. Louis. All of these analogies, however, are superficial. On the other hand, no logical argument would support throwing together three design elements which were originally intended for three separate circumstances involving three widely disparate buildings.

If this had been Schneider's only ill-conceived decision, amends might have been made. Instead, the architect seemed determined to insert additional styles in patchwork fashion. It was neither subtle, coherent or even clever. Added to Sullivan's unique decorative style are Romanesque dwarf columns, a four-point Tudor inner entrance, Gothic gargoyles and Moorish balconies, absolutely none of which share anything in common, and together look absurd on this twelve story building.

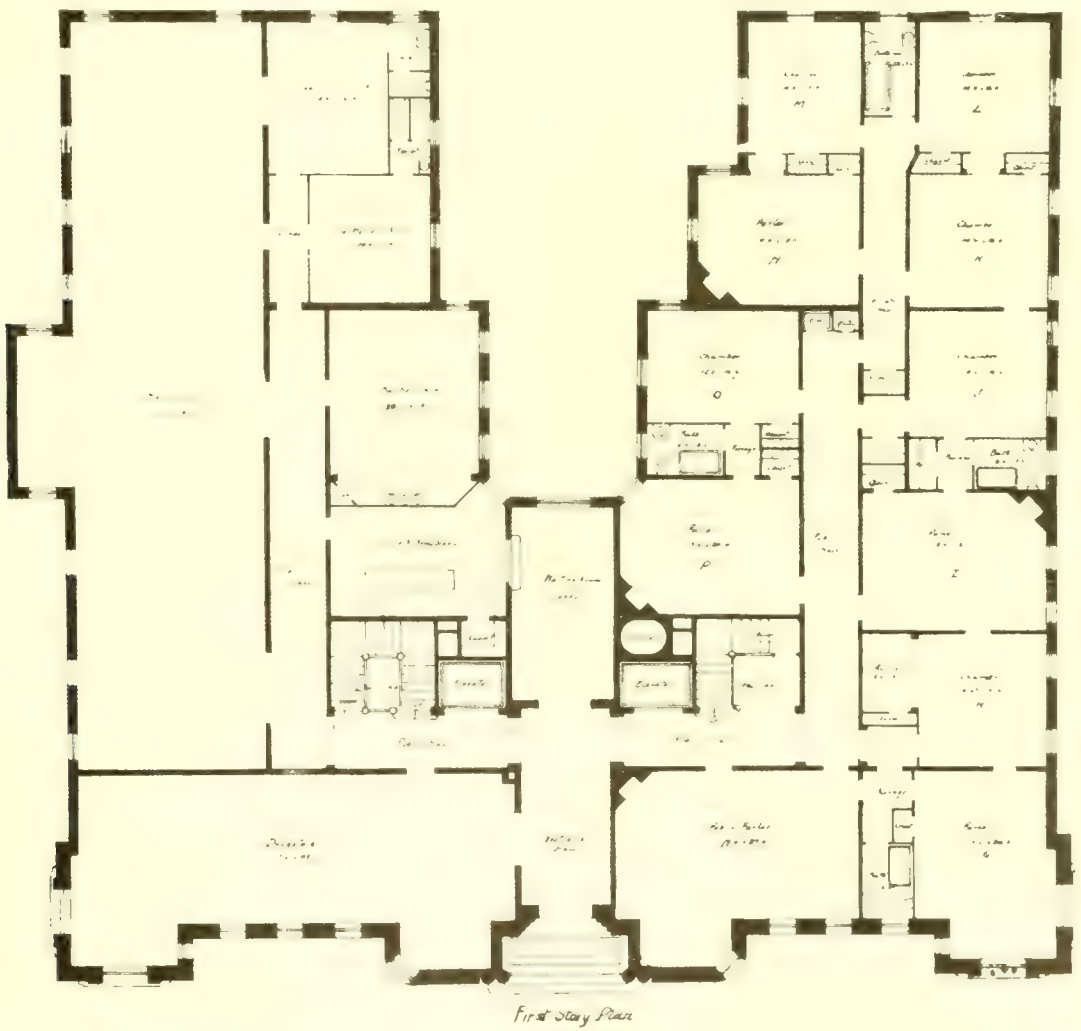
To be fair to the architect, architectural aberrations were popular in the late nineteenth century. In fact, a writer in the December 1894 issue of *The Inventive Age* (see *History*) described the building as having subdued yet "tasty decorations." Thankfully, not everyone was so whimsically ensnared.

At this point it is best to repeat that the building is too tall. This fact alone makes it an extremely ungracious neighbor to what should be the small scale of a narrow residential street. Nevertheless, the architect/developer was pleased to note the excessive height in his advertisements

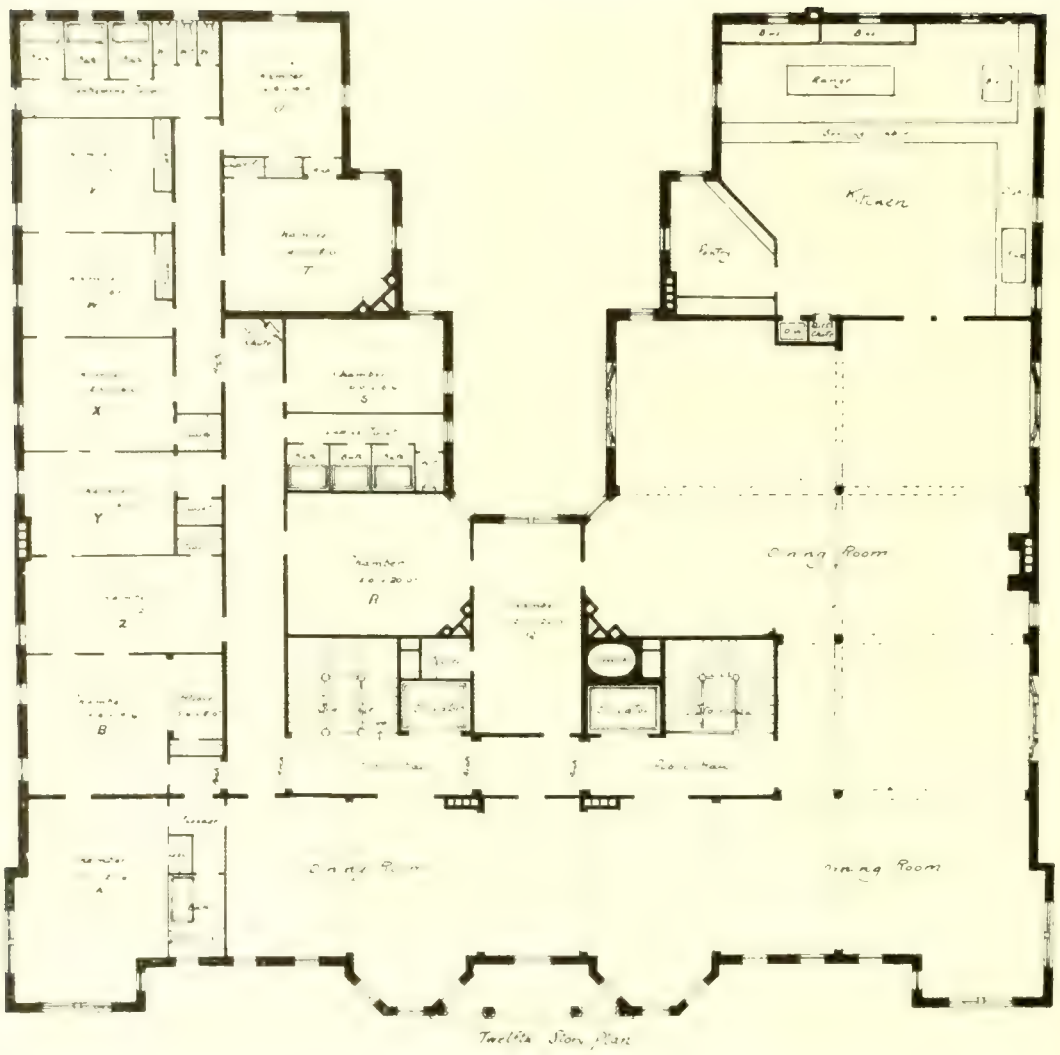
despite the flurry of harsh criticism that height cultivated. Schneider also stressed the important fact that the building is composed of a fully developed steel frame structure (see *History*). The exterior stone and brick work, he continued, was really superfluous, serving only as protection from inclement weather. The statement was a gross simplification but effective.

The fact remains; the facade is superfluous. Instead of creating a light screen wall such as Sullivan managed for the brilliantly conceived Carson Pirie Scott Building of 1899 (which admittedly was designed five years after The Cairo), Schneider put up a vaguely medieval veneer using brick and Indiana limestone in a heavy-handed attempt to belie the nature of the structure. While this was common practice, Schneider took it to extremes of clumsiness. In using rusticated stonework to suggest a fortification at the first several or so stories, he even splayed the walls of the projecting end bays. The painful truth is that the number, scale and placement of the windows so riddle the stonework that it more resembles Swiss cheese and paper cutouts than solid structure.

It seems obvious that Schneider was concerned with the apparent bulk and height of his building. He thought to break down the scale with projecting bays and a vaguely castellated base. The effect is trite. The bays are simply too little too late. In addition, the beneficial effect that might have been gained by the balconies sprinkled thither and yon was negated by the heavy iron cornice which appears to bear down on the building with the evident possibility of sinking all twelve stories into the ground.



First floor plan reproduced from the promotional brochure of 1894.
Martin Luther King Library, Washingtoniana Division

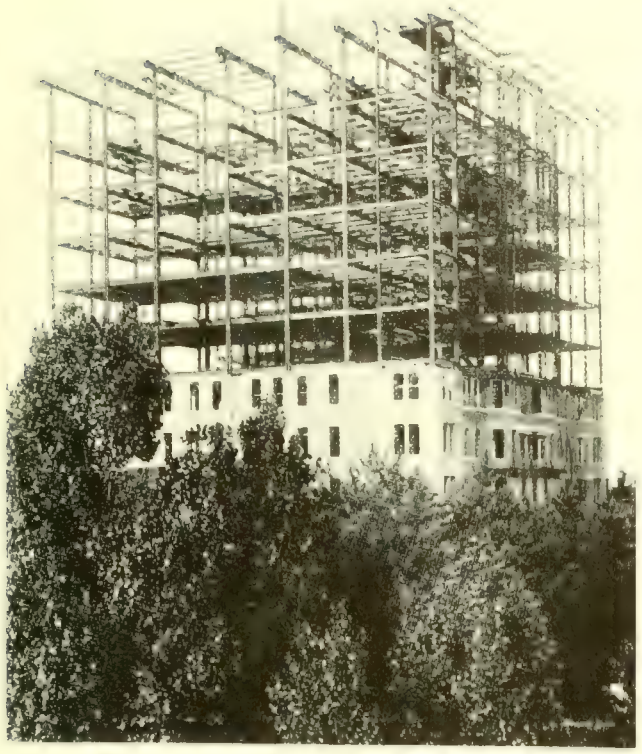


Twelfth floor plan reproduced from the promotional brochure of 1894.
Martin Luther King Library, Washingtoniana Division

In the *Architectural Record* article of 1894 quoted in the preceding history, the writer praised Washington only as far as it concerned the existing federal buildings. The reference to private construction, however, was scathing: "The bulk of the private building . . . is still bad — much of it outrageously bad." The writer continued at eloquent length on the one saving grace of the city, its self-limiting building height of five stories as it then existed. Having made this point, the author focused on the source of his ire. "A vandal has been convinced that the sky-scraper would pay, and, being unrestrained by statute or propriety, has carried this revolting notion into execution. The result is 'The Cairo,' the present aberration."

Schneider's apartment building contained every possible amenity required of a luxury establishment in 1894. The structure, fully appointed, included a gymnasium in the basement (now the "ground floor"), complete dining facilities on the top floor, and a tropical roof garden ablaze with lights and cooled by fountains. The ballroom and public parlor were decorated and furnished in the latest "Moorish" style. A drugstore and barbershop were also provided.

When Schneider built the additions to the east and north in 1904, the interior was extensively renovated. The lobby was enlarged and most of the public spaces were given a sumptuous Edwardian face-lift. It was probably at this point that the twelfth floor restaurant was moved to the first floor. Intricate mosaic floors were installed and, although the breche and numidian marble wainscoting was retained, the walls, piers and ceil-



Construction photograph as published in the promotional brochure of 1894.
Martin Luther King Library, Washingtoniana Division

ings became distinctly more classical in character. In this incarnation the interiors were indeed handsome. In fact, it might be said that of the arguments for preserving The Cairo, the potential restoration and recreation of these spaces should have been foremost.

The original building had 100 apartments, some as small as single rooms for short-term guests. The renovation architect, Arthur Cotton Moore, provided 170. Obviously, not one space approximates its original size. The ceiling heights as well as character have been reduced.

In the last years before its renovation, The Cairo was a shambles, much of it uninhabitable. The original room sizes were fragmented. The resulting rabbit warren of close little chambers was prone to the vicissitudes of bursting pipes and falling plaster. Restoration of The Cairo public rooms, even in part, would have required fortitude, imagination and certainly a bit more in the way of a budget. However, the building was essentially gutted.

Outside apartment walls were left bare brick and windows were cased in redwood. Delighted critics wrote that the new character was youthful and exuberant, when in fact it was simply cheap and at best trendy and, now, merely dated.



North lobby added in 1904, c. 1924.
National Gallery of Art Photographic Archives, Goode-Phillips-Tetro Collection



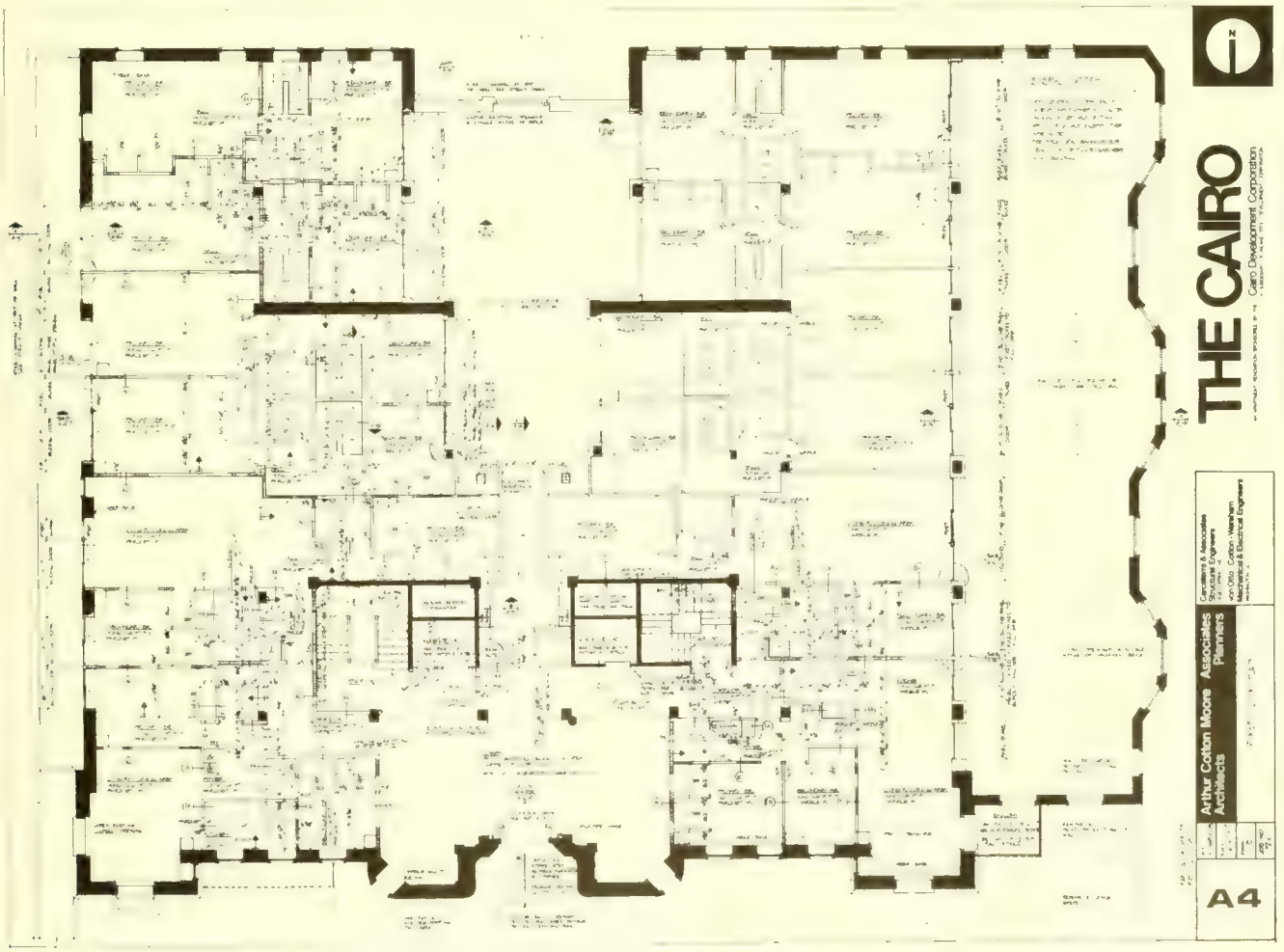
Public sitting room (part of north addition of 1904), c. 1924
National Gallery of Art Photographic Archives. Goode-Phillips-Tetro Collection



Dining room off lobby (1904 east addition), c. 1924.
National Gallery of Art Photographic Archives. Goode-Phillips-Tetro Collection



Entrance lobby as renovated in 1904, c. 1924.
National Gallery of Art Photographic Archives, Goode-Phillips-Tetro Collection



Renovation plan of first floor. Note extent of east wing added in 1904.
Arthur Cotton Moore Associates

The few decorative elements remaining to the lobby are pathetically truncated. The etched plate glass entrance has been replaced by slick, heavy doors of wood pierced by little kidney-shaped windows, somewhat reminiscent of an Atlantic City saloon of the 1960s. In lieu of restoring the floor mosaics, carpeting was installed. While the carpeting helps to absorb sound, in this instance it provides as much style and charm as a hospital waiting room. Nevertheless, the saving of even the shell of this building, ungainly as it is, was an achievement at the time. And while this warms the heart, it also should be understood that had The Cairo been replaced, a new structure would have lost a considerable number of floors to the existing zoning and building codes.

Biographies

Architect

Thomas Franklin Schneider (1859–1938), one of the most prolific of the Washington architects working at the turn of the century, was a native of this city, the son of a printer who had emigrated as a child from Germany to Washington. Young Schneider attended the public schools and upon graduation became an apprentice in the office of Adolph Cluss, one of the city's more prominent architects. This was in 1875, and after eight years in Cluss's office, Schneider felt confident enough of his ability to open his own office. He was then twenty-three, and in the same year, 1883, he also became a member of the American Institute of Architects.



Entrance lobby shortly after renovation of 1975.
Ronald Thomas photograph



Portrait photograph of T.F. Schneider, c. 1924.
National Gallery of Art Photographic Archives, Goode-Phillips-Tetro Collection

Schneider seems to have been immediately successful. There are 234 cards under his name in the National Archives building permit card index (arranged by architects' names), and this is by no means a complete file. Many of these permits date from the first five years of his practice, and while the bulk of them are for individual houses, several rows are included, as well as the Columbia National Bank at 911 F Street, N.W. (still standing though much altered) where Schneider had his offices. An important house from this early period formerly stood at 1317 Sixteenth Street, N.W., next to the Pendleton house at 1313, discussed in this volume. It was built in 1888 for A. G. Britton, with the cost estimated at $40,000 on the permit, a high figure for the period. Schneider was already involved by this time with more than the design of many of his projects. A number of permits note that he was also the owner and the builder, a situation that was to become more common as his practice grew and his financial backing became more secure. In 1886 he was listed as owner, architect and builder of a row of eighteen houses in the 1300 block of Wallach Place, N.W., and in 1888 he built twenty houses in the 1700 block of Corcoran Street, N.W.

Schneider's most active years were between 1888 and 1906. The number of row houses he designed and built grew dramatically. For example, there were twenty-two houses at Washington Circle, taking all of Square 53; twenty-two houses in the 900 block of T Street, N.W.; fifty-three houses comprising the entire block between Fifth and Sixth, L and M streets, N.W., thirty-four houses on the north side of the 1700 block of Q Street, N.W., and around the corner on Seventeenth Street; as well as another row across Q street on the south side. Of the rows mentioned, Schneider was also the owner and builder for all except the Washington Circle houses. In his obituary, the *Evening Star* (10 June 1938) noted that he had built "some 2,000 residences and about 26 apartments and hotels . . . ." In addition to The Cairo, Schneider apartment houses included the Iowa on Logan Circle (recently renovated); the Albemarle, 1704 T Street, N.W.; the Sherman Apartments, 1101 15th Street, N.W.; the Farragut, 906 Seventeenth Street, N.W.; the Plaza, 2216 Pennsylvania Avenue, N.W.; the Ethelhurst, 1025 Fifteenth Street, N.W., the Woodley, Columbia Road at Mintwood Place, N.W., the Windsor, 1425 T Street, N.W., the Rochambeau, 815 Connecticut Avenue, N.W., the Portsmith, 1735 New Hampshire Avenue, N.W.; the Florence Court, California Street at Phelps Place, N.W.; and the, Burlington, 1120 Vermont Avenue, N.W., among others. Most of these have been demolished. Schneider's first apartment, as far as is known, was a four story building for M. A. Story, at 715 Thirteenth Street, N,W., for many years Sloan's Auction House and just recently demolished (1984).

Schneider was also the architect of the Boston Variety Store at 705–11 Market Space, N.W,, later part of Saks store, then Kann's, and destroyed by fire in 1979. He designed the Forest Inn at Forest Glen, Maryland; two houses on Logan Circle (No. 12 for C. E. Winslow and No. 11 for Levi Woodbury); a house in Georgetown across from Tudor Place at 3099 Q Street, N.W., for W. T. Birch; the Richardson Clover residence at 1535 New Hampshire Avenue, N.W.; a fifty room mansion for himself and his bride, Mary Beach, at Eighteenth and Q streets, N.W.; and numerous other single family residences. The Schneiders soon found their great mansion too large and moved to The Cairo.

Schneider's ambition and business acumen earned him the title of "The Young Napoleon

of F Street''. A newspaper article, dated 5 November 1889, described his method of success:

> He got a start and put his first money in a house, devising the plans himself. When it was built he sold it at a profit. This was the beginning. He has kept on building and selling, putting his profits into other buildings. Many of his houses were sold before completed and a payment made, which he would immediately resolve into bricks and mortar for another venture. Good judgment in buying lots, taste and ingenuity in planning the architectural features of the residences and business ability to keep his money moving, gathering profit as it rolled, have made him one of the solid men of the city. He is a young looking man, with a slight mustache, and a modest, retiring air, but he certainly is what the Westerners call ''a hustler.''[7]

Another ''go-getter'' in the Washington building field, Harry Wardman, ''began his career under Mr. Schneider'', according to the Schneider obituary in the *Star* previously mentioned.

Schneider branched out briefly into the field of public transportation in 1904, when he launched his battery driven ''Autocarrette'', thus establishing the first bus company in Washington. It was, however, short-lived, the car being

[7] Quoted in Francis D. Lethbridge et al, *Feasibility Study, National Park Seminary Site Preservation, Forest Glen, Maryland* (Washington: Montgomery County Planning Board of the Maryland-National Capital Park and Planning Commission, 1973), p. 13. Quotation is from the *Evening News*, a newspaper unfamiliar to this writer.



Entrance facade, c. 1924. Note AAA logo.
National Gallery of Art Photographic Archives, Goode-Phillips-Tetro Collection



Entrance porch shortly after 1975 renovation.
Ronald Thomas photograph

under-powered and unable to ascend the hill at Sixteenth Street above Florida Avenue.

Schneider retired in 1915 and spent much of his time traveling in various parts of the world, studying the architecture of the countries he visited. In addition to his affiliation with the AIA, Mr. Schneider was a member of the Washington Board of Trade, the Congressional Country Club, and a charter member of the Columbia Country Club. He was married twice, first to Mary Osborn Beach, daughter of an Ohio judge (1891), by whom he had three children: Thomas Franklin, Jr., Florence and Ethel. Mary died in 1919 and in 1927 Schneider married Margaret McGowan, who survived him.

Sources not mentioned in text: James M. Goode, *Capital Losses*, (Washington, D. C.: Smithsonian Institution Press, 1979),pp. 109–10; *T. F. Schneider Office Book*, 1893. Copies available at The Columbia Historical Society and the Special Collections Library, The George Washington University.



North courtyard entrance (former site of north lobby and public sitting room addition of 1904)
Ronald Thomas photograph

Appendix

Chain of Title

1894 Deed 24 February, recorded 28 February; Liber 1891 folio 272
James Forrest Manning et ux, Florence L., to T. Franklin Schneider
Lots 3–8, Square 179, in John B. Turton, executor, et al's subdivision of Square 179. No cost given.

1903 Deed 23 October, recorded 18 February 1904; Liber 2782 folio 353
Frank L. Attwell to T. Franklin Schneider
" . . . Lot . . . (2) in John B. Turton, executor and others subdivision of Square . . . (179), as per plat recorded in the Office of the Surveyor of the District of Columbia in Liber W. F. at folio 103 . . ." No cost given.

1915 Deed 1 May, recorded 10 May; Liber 3799 folio 64
George Y. Worthington to Cairo Apartment House
" . . . in cash and notes representing the deferred payments on purchase in the aggregate sum of $5000 . . . lot . . . (9) in John B. Turton's . . . subdivision of . . . Square . . . (179) . . . ."

1920 Deed 21 July; Liber 4397 folio 405
George E. Fleming, Surviving Trustee, to the Cairo Apartment House Company "Whereas, by those two certain deeds in trust, one dated March 14, 1895 and recorded April 11, 1895 in Liber 2010 folio 151 . . . and the other dated April 16, 1904 and recorded in Liber 2812 folio 24, . . . T. Franklin Schneider and wife conveyed the hereinafter described land and premises unto Joseph J. Darlington and George E. Fleming as Trustees, in trust, among other things, for the use and benefit of the Cairo Apartment House Company, a body corporate under the laws of the State of Virginia . . . Whereas, . . . Joseph J. Darlington has since deceased . . . and the said Company has requested . . . George E. Fleming . . . to execute . . . a Deed conveying said land . . . unto said Company, free and discharged of the trusts created . . . by the said two deeds in trust . . . Now, therefore, . . . the said party of the first part . . . does . . . grant . . . lots . . . (2) to . . . (8), both inclusive . . . Square . . . (179) . . ."

1955 Deed 2 May, recorded 6 May; Liber 10422 folio 39
T. F. Schneider Corporation (formerly the Cairo Apartment House Company) to the Cairo Hotel Corporation
Lots 2–9 inclusive, Square 179. $467.50 in Internal Revenue Stamps affixed, at the rate of $.55 per $500, making the cost approximately $425,000.

1958 Deed 17 March, recorded 18 April; Liber 11026 folio 226
Cairo Hotel Corporation to Frederic Richmond
Lot 9, Square 179. "Said property now taxed as lots 800 and 9, Square 179. . . ."

1959 Quit Claim Deed 4 November, recorded 5 November; Liber 11335 folio 123
Frederic Richmond and Pearl Richmond, his wife, to the Cairo Hotel Corporation
Lots 2–8, taxed as Lot 800, "being the same land that was inadvertently conveyed with other property to the first party . . . by the second party . . . these presents are made . . . to rectify the said error and to reconvey said property to the second party . . . ."

1972 Amendment to Contract of Sale, 20 November; Liber 13415 folio 590
Cairo Hotel Corporation and Inland Steel Development Corporation. Original contract dated 28 April 1972; this is an agreement to extend the period of time during which the purchaser may conduct tests and studies of property.

1973 Deed 18 May; Liber 13489 folio 177
Cairo Hotel Corporation to Cairo Development Associates
Lots 2–8, taxed as lot 800, Square 179. No cost given, but listed in *Lusk's Real Estate Directory Service*, 1977 edition, as $575,000.

1979 Deed 10 July; Instrument No. 22296
Cairo Development Associates to Middle States Knowlton Development Corporation
Lot 107 Square 179 of a combination of lots made by the Cairo Development Associates, as per plat recorded in the Office of the Surveyor of the District of Columbia in Liber 160 folio 132. No cost given, but listed in *Lusk's Real Estate Directory Service*, 1980 edition, as $5,800,000.



Private gardens built within walls of 1904 east addition.
Ronald Thomas photograph

Selected Building Permits

Owner: T. F. Schneider Corporation

1894 No. 1121, 19 February. Permit to build
Architect: T. F. Schneider; builder: T. F. Schneider; estimated cost: $425,000. Twelve story brick and stone apartment building.

1897 No. 492, 4 October. "To build conservatory of iron, glass and wood on rear of Cairo—no wooden enclosing walls, size 16′ × 11′ —one story—glass roof." Architect: T. F. Schneider.

1904 No. 1739, 13 May. "Add one story and basement on east side and rear of present building, of fireproof construction, and minor changes as per plans . . . East addition 20′ × 100′. Addition in rear 26′ × 29′." Architect: T. F. Schneider, $10,000.

1904 No. 689, 24 September. "To remove 3 old high pressure boilers and install 3 new 90 HP boilers" $3000.

1910 No. 92, 6 July. "To install one passenger electric elevator, 7′–0″ × 4′–8″ . . . near center in present west wall." Contractor: New Era Elevator and Machine Company; $3200.

1910 No. 712, 10 August. Electric passenger elevator, 3′–9″ × 6′–3″ Contractor: New Era Elevator and Machine Company; $3000.

1910 No. 2400, 12 November. Electric passenger elevator, 4′–2″ × 6′–0″. Location: center. Contractor: New Era Elevator and Machine Company (Baltimore); $2500.

1912 No. 565, 2 August. "Convert window into door . . . in kitchen on first floor . . . in the north wall . . . second window from east wall."

1921 No. 7645, 8 June, Install one electric passenger elevator, 4′–7″ × 5′–4″, to replace old elevator. $4000.

1933 No. 165324, 10 August. "Remove balcony from the front of apartment building."

1934 No. 176439, 7 December. Refrigeration system

1943 No. 258291, 16 January. "Change window to door. Construct uncovered concrete porch . . . will project beyond building line: entrance steps 4′–6″."



Model apartment featuring typical unit shortly after 1975 renovation.
Ronald Thomas photograph

1944 No. 267863, 3 April. "Install two new toilets in basement; cut first floor slab to install stairs to new toilets. Erect new cinder block enclosing walls for toilets as per plans." For Anchor and Sabre Club.

1944 No. 270297, 16 June. "Install ice bunker and duct work . . . . " For Anchor and Sabre Club.

1946 No. 289467, 7 October. Ducts for fans in dining room windows. For Cafe Cairo, Inc.

1948 No. 304098, 18 March. "Replace old walls and coping around front porch. Cement work, 3 feet in height. Not a supporting wall."

1948 No. 309951, 5 August. "Sandblast front elevation. . . ."

1948 No. 312213, 8 October. "Erect canvas awning 8 feet above sidewalk (front entrance), 18'-6" projection.

Owner: Cairo Development Associates

1973 No. B217079, 23 May. Renovate existing hotel into apartments.
Architect: Arthur Cotton Moore Associates; builder: Syphax Construction Company; estimated cost: $400,000. (Followed by many related permits.)

Architectural Drawings or Prints

Projection plan: ink on linen. Filed with Permit No. 1121, 19 February 1894. Scale: ¼" = 1'-0"

Surveyor's Office plat, showing outline of building and 1904 addition and lot dimensions. Filed with Permit No. 1739, 13 May 1904.

Drawings reproduced in:
The Cairo, rental brochure, 1894. Basement; first floor;

second, third and fourth floors; fifth through tenth floors; eleventh floor; twelfth floor. Brochure available at MLKW; photographic copies of plans at National Gallery of Art (See *Photographs and Sketches*).

A complete set of drawings for the 1973–76 renovation is on file at the offices of Arthur Cotton Moore Associates, Washington, D. C.

Photographs or Sketches

National Gallery of Art, Photographic Archives, Goode-Phillips-Tetro Collection. A large collection of historical photographs from the collection of Schneider's daughter, Florence Christensen, and contemporary views, exterior and interior, including individual apartments. Historical photographs include illustrations and plans from the 1894 rental brochure; one exterior and seven interior photos (1924) of the lobbies and dining room; and photos of Schneider and his daughters.

The office of Arthur Cotton Moore Associates, Washington, D. C., has a number of photographs taken just before and during renovation, and after work was completed.

Photographs and sketches reproduced in:

MLKW. *The Cairo*, rental brochure, 1894. Photograph of building under construction, showing steel frame; photographic view from roof garden. Sketches of staircase and elevator in west wing, and public parlor.

1601–1609 Sixteenth Street, N.W.



Contemporary view of residences at 1601–1609 16th Street as seen from the southwest.

This row is on the east side of Sixteenth Street and runs from Q Street north to the Church of the Holy City property. The houses are in Square 193, on subdivision lots 14, 142, 143, 144 and 146.

Previous Structures on the Site

None known.

History

The houses on the Sixteenth Street frontage of this block are included in this book as a group; they represent a typical Sixteenth Street streetscape and are of sufficient architectural and historical interest to warrant brief documentation. In this single block can be seen all the major architectural styles popular when Sixteenth Street was undergoing its most intensive development: two houses in the Italianate tradition, c. 1880, with bracketed cornices, bays and arched stone lintels (1601 and 1605); a Richardsonian Romanesque facade of 1890 with a semi-circular bay and carved stone trim (1607); a classic Georgian Revival facade of the early twentieth cen-

tury (1603); and a second house of the same period, exhibiting a mixture of styles but with a predominantly Arts and Crafts feeling (1609). Actually, the houses numbered 1601–1607 were built within a two year period, 1878–1880, and altered later. They have been enlarged by extensions and additional stories, and two have new fronts. They have gone through the usual transition from single to multi-family dwellings, and as of this writing, are all owned by one person. While under the same ownership, 1609 remains a single family dwelling. Completing the block at the north end is the Church of the Holy City, built in 1894 in the Gothic style, and documented in the first volume of this series.

Square 193 was subdivided in 1870 by James E. Fitch. In 1876 Charles C. Huntley, who owned a number of lots as a tenant in common with a man named Bradley Barlow, received from Barlow along with other property lots 14–22, the land on which the houses at 1601–1609 were built (Liber 823 folio 456). The Church of the Holy City was also built on this property.



The residence at No. 1601.

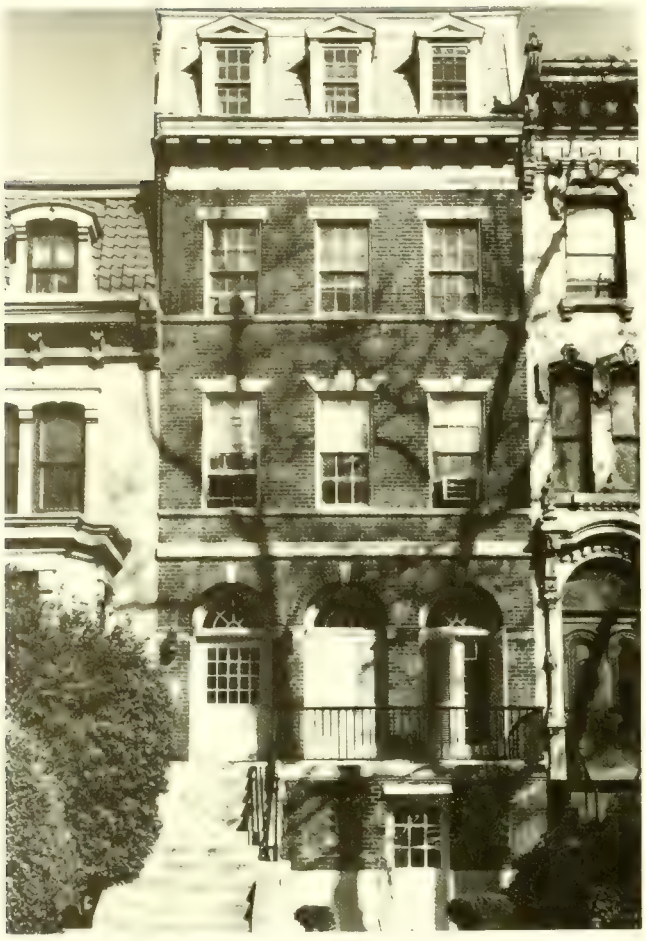
1601 Sixteenth Street

In 1878 Charles Huntley built the house at the northeast corner of Sixteenth and Q Streets, apparently for himself (Permit No. 269, 4 March). There was no architect or builder listed; the cost was estimated at $9000. The permit also included the existing stable facing Q Street.

Huntley was listed in the Washington city directories beginning in 1871. By 1880 his residence was given as 1601 Sixteenth Street, and in that year he built the houses at 1603, 1605 and 1607. Directory listings sometimes referred to him as a "mail contractor", but by 1883 the word "mail" had been dropped and he was listed in the business section with other building contractors. Unfortunately, Huntley died after an illness of several months in that year, at the age of thirty-nine. A brief notice in the *Evening Star* (11 October) referred to him as Captain Huntley. His property was left by will (Administration No. 1393) to his father, Thomas S. Huntley of Huntley, Illinois. There was one exception, a furnished house at 1537 Sixteenth Street, which he gave to one Katy Leib, "in consideration of her faithful attention to me during my illness". The elder Huntley had previously been listed at that address.

The deed transferring the house at 1601 from Thomas Huntley to a new owner has not been found, but the occupant from 1884 to 1888, according to city directories, was Brigadier General Innis I. Palmer, who had a distinguished career in both the Mexican and Civil wars. He was also listed as the taxpayer in 1886–87 and 1893–94. Palmer added a small frame addition and a conservatory, both of which appear to have been demolished. The next occupants were the T. T. Thornburgh family, who lived in the house from 1891 to 1920. Again, no deed has been found, but as Mrs. Eliza W. Thornburgh willed the house upon her death (c. 1930) to her daughter, Mary Olivia Casement, it is assumed that for some period of time the family were owners as well as occupants. They leased the house from 1921 to 1927 to foreign diplomats, and then left it vacant until Mary Olivia Casement sold it in 1934 to Virginia and Daniel LeMay.

Daniel LeMay died around 1948; Virginia LeMay continued to live in the house until 1964, when she sold it to Otis Yokum who (judging from city directory listings) converted it to apartments. Through bankruptcy proceedings against Mr. Yokum, it was sold again in 1971 to its present owner, George Schuller, and continues to be used for apartments.



The residence at No. 1603.

1603 Sixteenth Street

On 1 July 1880 Charles Huntley received a permit (No. 55) to build a three story brick dwelling on lot 15, Square 193. It was described as having a "French and flat" roof, galvanized iron cornice, and a one story, semi-octagonal bay. The dimensions were given as 20 feet across the front, 31 feet deep and 30 feet high. There was to be a back building 14 feet wide and 18 feet deep. For this house Huntley employed an architect, J. C. Harkness, and a builder, J. T. Corrigan. The cost was estimated at $3000, only one-third as much as Huntley's own residence.

In 1884 the house was sold by Huntley's father to Frank and Eliza Farnsworth, who added a fourth story, increased the height of the back building one story, and added another three story rear addition.[1] The house stayed in the Farnsworth family until 1912 when it was sold to James H. Johnson, manager of the clothing firm of Julius Garfinckel & Company. Mr. Johnson changed the appearance of the house completely by hiring architects Gregg & Leisenring to put on the brick and stone Georgian Revival front seen today (Permit No. 4831, 8 May 1916). A year later, however, he sold the house and moved to the Kenesaw Apartments, 3060 Sixteenth Street, N. W.

The new owner was radiologist Thomas A. Groover and his wife Ida. Groover, a graduate of the Columbian (now The George Washington) University Medical School, was one of the pioneers in the field of X-ray technology, beginning his life-long career in this field in 1900. Because the dangers of this new technique were not understood at the time, many of the early workers were injured, including Dr. Groover, who lost his left arm and several fingers of his right hand because of exposure. In 1916 Dr. Groover formed a partnership with Dr. Arthur Christie and was later joined by Dr. Edwin Merritt. They were associated with several hospitals in the area, and their successors continue to practice under the same name. Dr. Groover was an associate professor at The George Washington University, president in 1925 of both the Medical Society of the District of Columbia and the American Roentgen Ray Society, and a member of various other medical and scientific societies. He died in 1940 from cancer caused by X-ray exposure. (Obituaries: *ES, WP;* 21 April 1940)

The Groovers bought the house at 1603 in 1917; it was their residence until 1928 when they moved to the Hay-Adams and rented 1603 to several tenants before Mrs. Groover sold it in 1944 to a dentist, Dr. Frederick M. Dimas-Aruti. The basement was remodeled for use as a dentist's office in 1945. City directories for 1948 and 1956 list Dr. Dimas-Aruti at 1603, but the 1954 directory lists the Dallas Tourist Home at this address. These are the only directories for the period of Dr. Dimas-Aruti's ownership. He sold the house in 1959 to Carl Maupin, and for two years it was used as the offices of Maupintour Associates, a travel firm. It was sold several times in the 1960s and apparently used as a rooming or apartment house; several tenants were listed. In 1971 it was purchased by the present owner, George Schuller, who continues the apartment use.

1605 Sixteenth Street

Numbers 1605 and 1607 Sixteenth Street were built by Charles Huntley three months after he

[1] When Huntley's father sold the houses at 1603–07, the new owners subdivided lots 15, 16, and the south 16 feet of lot 17 into lots 142 (1603 Sixteenth Street), 143 (1605), and 144 (1607). Office of the Surveyor, District of Columbia, Subdivision Book 12, folio 136, 8 April 1884.



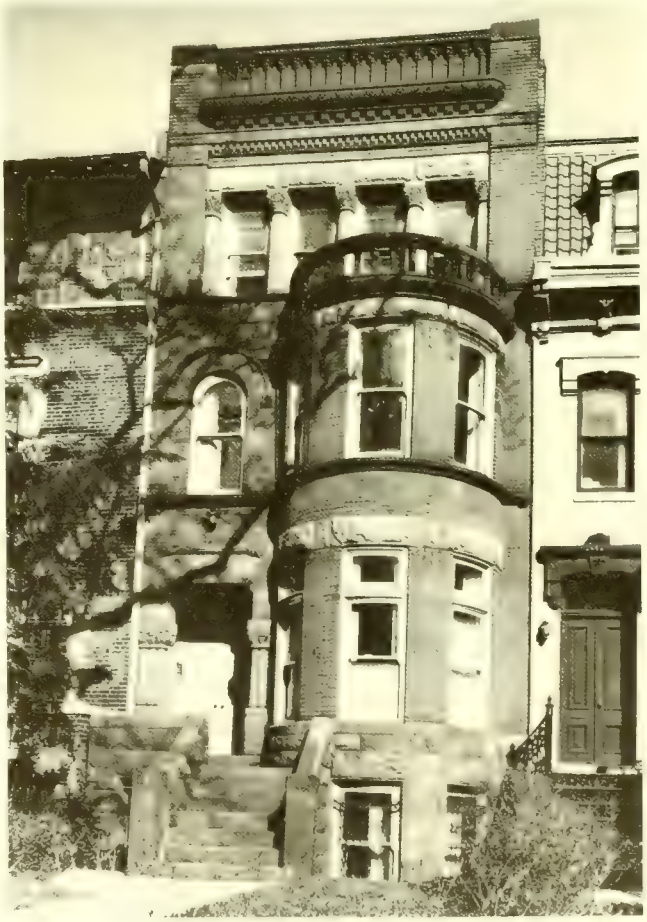
The residence at No. 1605

built 1603. The permit was issued on 1 November 1880 (No. 569), no architect or builder was listed, and the cost for the two houses was estimated at $6300. Perhaps Huntley used the plans provided by architect J. C. Harkness for 1603, as the dimensions on the permit are identical. The only difference is the specification of wood rather than metal for the cornices, and a full height rather than one-story, semi-octagonal bay. However, the houses may not have been built exactly as specified because the only house in the row with its original front—1605—has a one-story bay; the large window in it is modern.

After Huntley's death the house was sold by his father, in March 1884, to Ruth J. Brookes for $5250. There were no documented changes under the Brookes ownership, and from city directory listings it appears that Ruth Brookes did not live in the house. In 1901 the house was sold to Maud Porter, who made several additions to the rear and also interior modifications. Miss Porter died in 1907 and left her house to her nieces, Marie and Anna Roelker and Mildred Langenbeck. It was occupied, however, by Miss Porter's friend, Caroline Cohen. She made no documented changes of any importance, although she lived in the house until 1929. From then on, the tenants stayed only a year or two. The house was sold by Maud Porter's nieces in 1945; it changed hands three times within a year, and like its neighbors began a period of mixed-use, office and residential. In 1971 it was sold to George Schuller, its present owner, and is divided into apartments.

1607 Sixteenth Street

This house, built in 1880 at the same time as 1605, was sold by Thomas Huntley in March 1884 to lawyer John S. Clair Brookes, very possibly a relative (though not husband) of Ruth Brookes, who purchased 1605 at the same time. The cost was $5250. Mr. Brookes sold the house in 1886 to Mrs. Charlotte B. Johnson who, like her neighbors, extended the back building. In 1890 she altered the house beyond recognition by commissioning architect T. F. Schneider to put on a new brick and stone front with a semi-circular two story bay, a typical Schneider Romanesque remodeling. (Permit No. 78, 9 July 1890).



The residence at No. 1607.

In 1902 the house came into the possession of Nannie Phillips, the mother of Dr. William Ravenel Phillips. Dr. Phillips was at the time dean of the Department of Medicine at The George Washington University and made his home with his mother at 1607 until 1911. At that time Dr. Phillips accepted a position as professor of anatomy at the University of Alabama, later teaching at the Medical College of South Carolina before returning to Washington in 1934 to become professor of anatomy at Georgetown University. He had been a medical climatologist with the Weather Bureau early in his career and wrote numerous articles on this subject. (*WWWA*)

When the Phillipses moved to Alabama in 1911 they sold their house to Senator John Sharp Williams. He was a Democrat from Mississippi and had been a member of the House from 1893 to 1909 before becoming a senator in 1911. He served in the Senate until 1923 and was a member of the Foreign Relations and Finance committees. His name is linked with the development of Sixteenth Street because, according to its most well-known resident, Mrs. John B. Henderson, it was he who brought an end to her dream of having Sixteenth Street renamed The Avenue of the Presidents. After a long campaign she had succeeded in having the august name made official, but, she said, "At the end of three years a scourge worse than consumption or anemia struck us." She continued: "Senator John Sharp Williams of Mississippi had so lately and quietly purchased a house on the street that we most unintentionally, regretfully and unfortunately were ignorant of the fact. For being slighted, irate was a poor name for his indignation. So to speak, he shook his Senatorial fist in the faces of the women of former Sixteenth Street, saying that he would show his influence by taking the new name away from us—a threat he carried out."[2] Senator Williams converted an existing rear porch to a conservatory but otherwise made no changes. He sold the house in 1919 to Dr. John

[2] Mary F. Henderson, *Remarks About Management of Washington in General and Sixteenth Street in Particular,* (Privately printed, place unknown: 1927), p. 4. A copy is in the LC.



The residence at No. 1609.

B. Nichols, president of the Medical Society of the District of Columbia and former medical inspector of the District schools and member of the Board of Medical Examiners. Dr. Nichols later wrote a history of the District Medical Society (Part II, 1833–1944) and compiled a history of the National Genealogical Society. He was a graduate of the Columbia (now The George Washington) University Medical School. (Obituaries: *ES, WP:* 23 February 1954). Other than the addition of a garage in the rear in 1921, the property underwent no changes during Dr. Nichols's ownership. He lived in the house until 1942; it was rented or left vacant until 1955, the year after Dr. Nichols's death, when it was sold by his son to the present owner, George J. Schuller. Mr. Schuller remodeled the house into eight apartments soon after he purchased it.

1609 Sixteenth Street

This was the last structure to be built on the Sixteenth Street frontage of this block, with the exception of the Sunday School addition to the Church of the Holy City adjacent to it. The house at 1609 was built in 1908 by H. Cornell Wilson to the designs of Appleton P. Clark, a well-known Washington architect. The cost was estimated at $12,000 on the building permit (No. 3776, 27 May). At the time Mr. Wilson combined lot 18 and the north 6 feet of lot 17 to make lot 146 (Office of the Surveyor, Liber 33 folio 73).

H. Cornell Wilson was the son of Henry S. Wilson, a man with extensive lumber interests in Florida. The younger Wilson was an active worker in the Christian Science Church; he served on the Committee on Publication in New York at various times and was secretary in 1907 to Mary Baker Eddy (founder of the church) when she lived in Concord, New Hampshire. Soon afterward, according to his obituary in the *Evening Star* (16 June 1916) he came to Washington to become first reader of the First Church of Christ Scientist. It was at this time that he built the house on Sixteenth Street. He lived in his new residence only briefly, selling it in 1909 to Charles V. Wheeler and moving to The Cairo. Apparently he left Washington around 1911; his obituary stated only that in 1914 he accepted the position of first reader in The First Church at Boston. He died in Boston of heart disease in 1916, at about forty years of age. Wilson was married to the former Marcia Bliss, daughter of Alonzo O. Bliss, builder of the houses at 1013 and 1218 Sixteenth Street mentioned in a preceding chapter. Wilson had bought the land for his house from Mr. Bliss (Liber 3153 folio 272) in May 1908.

The house as built by Wilson was described in the *Evening Star* real estate section, 20 June 1908:

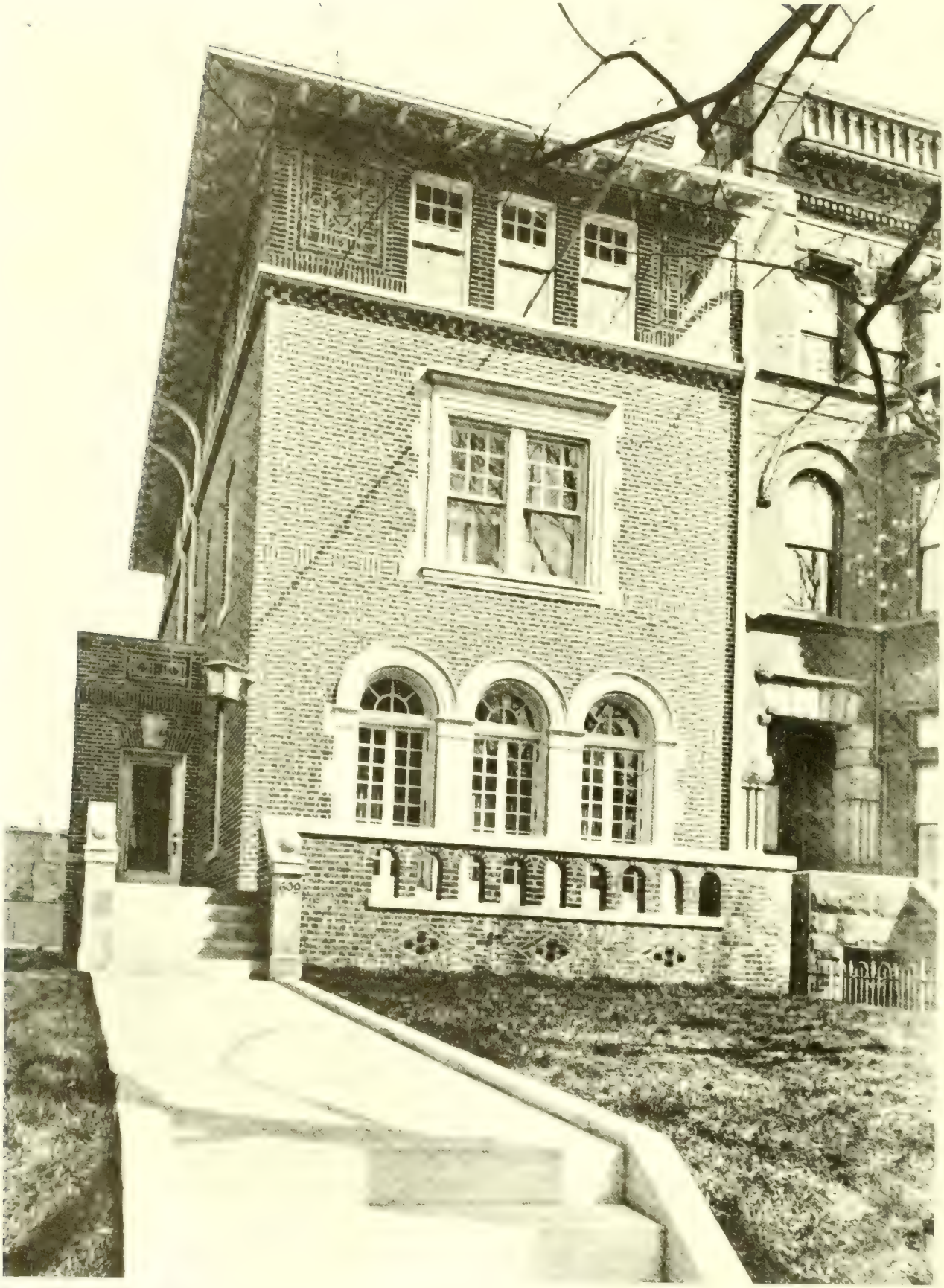
> Mr. H. Cornell Wilson has begun the erection of a residence in 16th Street between Q and R streets, adjoining the Swedenborgian Church property, from plans prepared by Appleton P. Clark, Jr., architect.
>
> The house will have a frontage of 28 feet and will extend back about 75 feet. A garage will be erected in the rear. The exterior will be of rough colonial brick with limestone trim of doors and windows. The third story will leave the wall surface between the windows divided into panels which will be ornamented with patterns in tile. The building will be surmounted by a Roman tile roof of green which will match the color of the tile work in the panels of the third story. The interior of the house will be commodious and well arranged for entertaining. The library will be located in the rear of the second story and will lead to a roof garden over the kitchen with a pergola roof.

An architect's drawing of the north elevation was reproduced in the *Star* the following week, 27 June 1908.

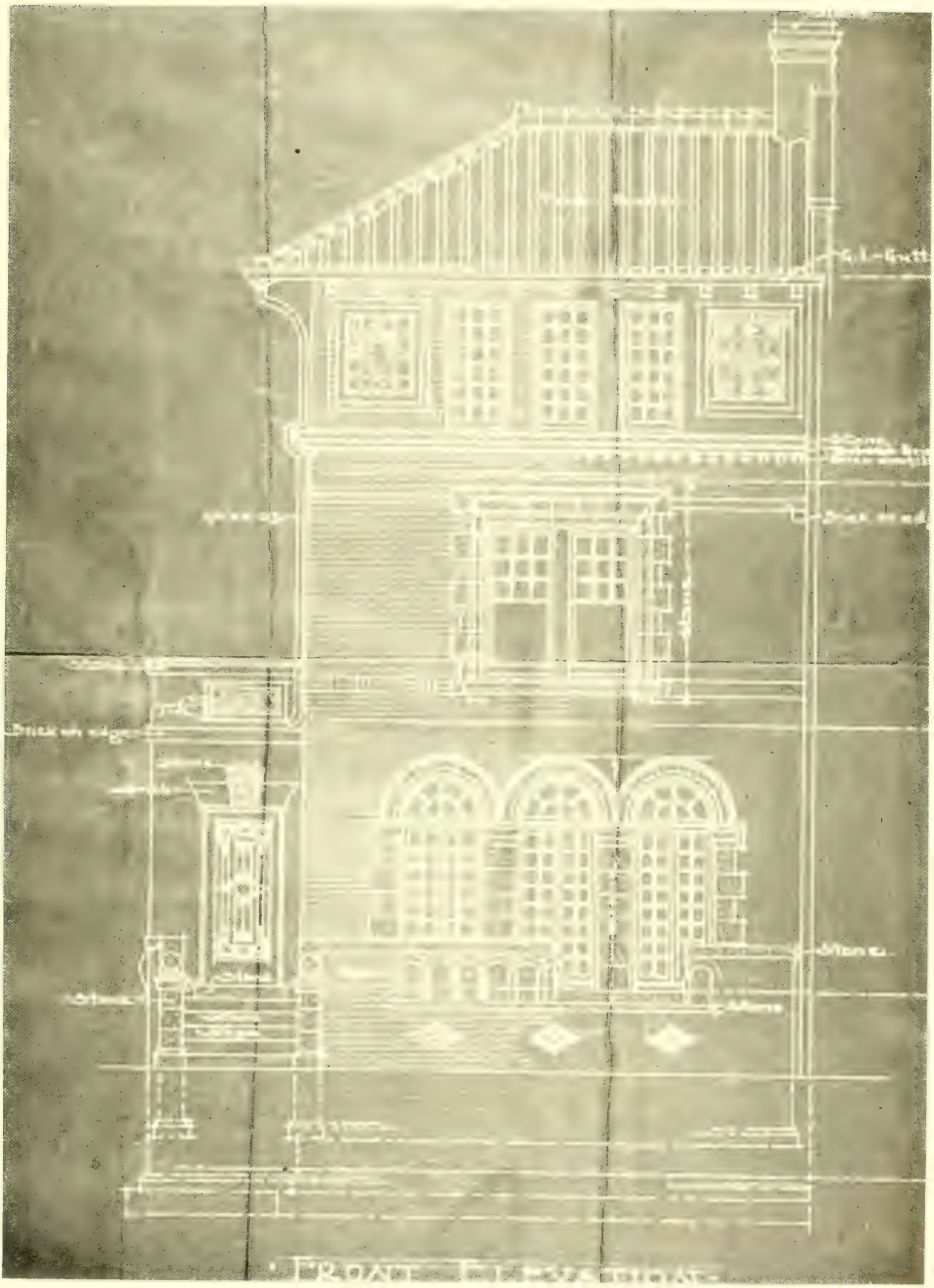
The new owner, Charles V. Wheeler, added a one story addition to the rear building in 1910 and made a small addition to the garage in 1915. He was an ordnance maker, having come to Washington in 1906 to organize the Washington Steel and Ordnance Company at Giesboro Point on the Potomac River near Georgetown. The company supplied armor-piercing shells to the army and navy and munitions to the Allies during World War I. Mr. Wheeler retired as superintendent in 1916 and the plant was torn down in 1920. In his retirement he collected American and Oriental paintings and wrote essays about them. He lived at 1609 Sixteenth Street until his death in 1941. (Obituary, *ES,* 30 September 1941.)

The house changed hands frequently after Mr. Wheeler's death and was sold to George J. Schuller in 1952, who maintained it as his residence.

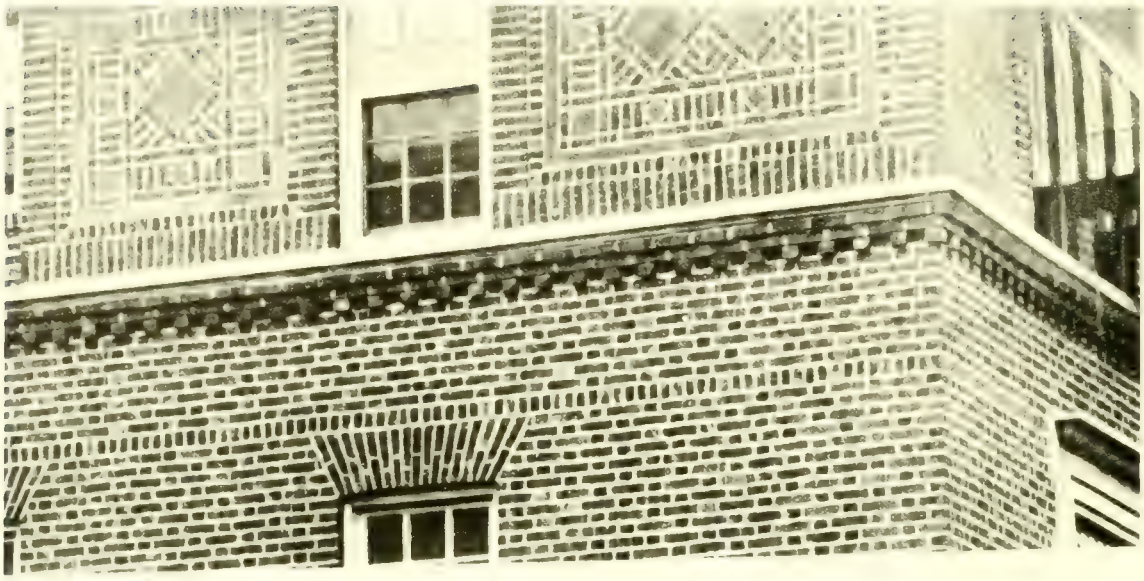
A blueprint of the front elevation was filed with the original building permit, and the house was published in *The American Architect,* 2 August 1911, with a photograph of the Sixteenth Street facade and plans of the first, second and third floors. Also of interest is the fact that the house appeared in a film, *The Day the Earth Stood Still,* made in 1951.



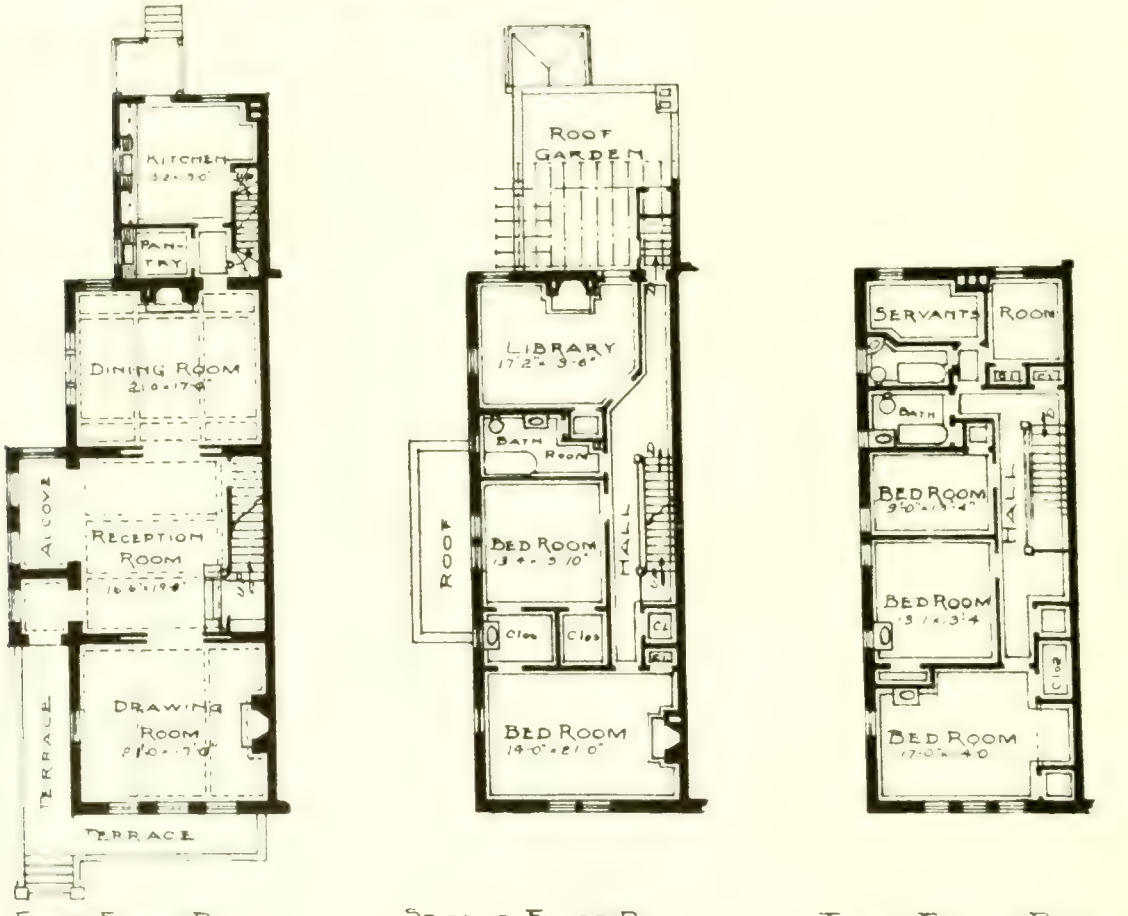
No. 1609: the street facade as published in *The American Architect*, 2 August 1911.



No. 1609: elevation drawing filed with construction permit.
National Archives



DETAIL OF TILE AND BRICKWORK. [illegible]



FIRST FLOOR PLAN SECOND FLOOR PLAN THIRD FLOOR PLAN.

HOUSE OF H. CORNELL WILSON ESQ. WASHINGTON D.C.

No. 1609: floor plans and detail photograph published in *The American Architect*, 2 August 1911.

Architecture

This row of townhouses represents the first of two groups of residential structures described as a unit. The subject of this chapter was chosen for the various styles and roof heights represented by the individual houses, while the second example provides the opposite tact: identical structures. Each approach is valid in context. With both groups, character is fundamental while, at this scale, style is secondary and relatively superficial.

In regard to character and style, some effort should be made to define their differences. Use of these terms is inescapable when discussing architecture or, for that matter, any subject requiring sight for its appreciation. The terms, however, are not interchangeable. Character is an abstraction, synonymous with personality. It is the general impression of an object, by itself or in context, as perceived by the viewer: in essence, the qualitative nature of the object. Style is the catalogue of the physical design features of a given object which, taken collectively, help relate the object to respective times and places.

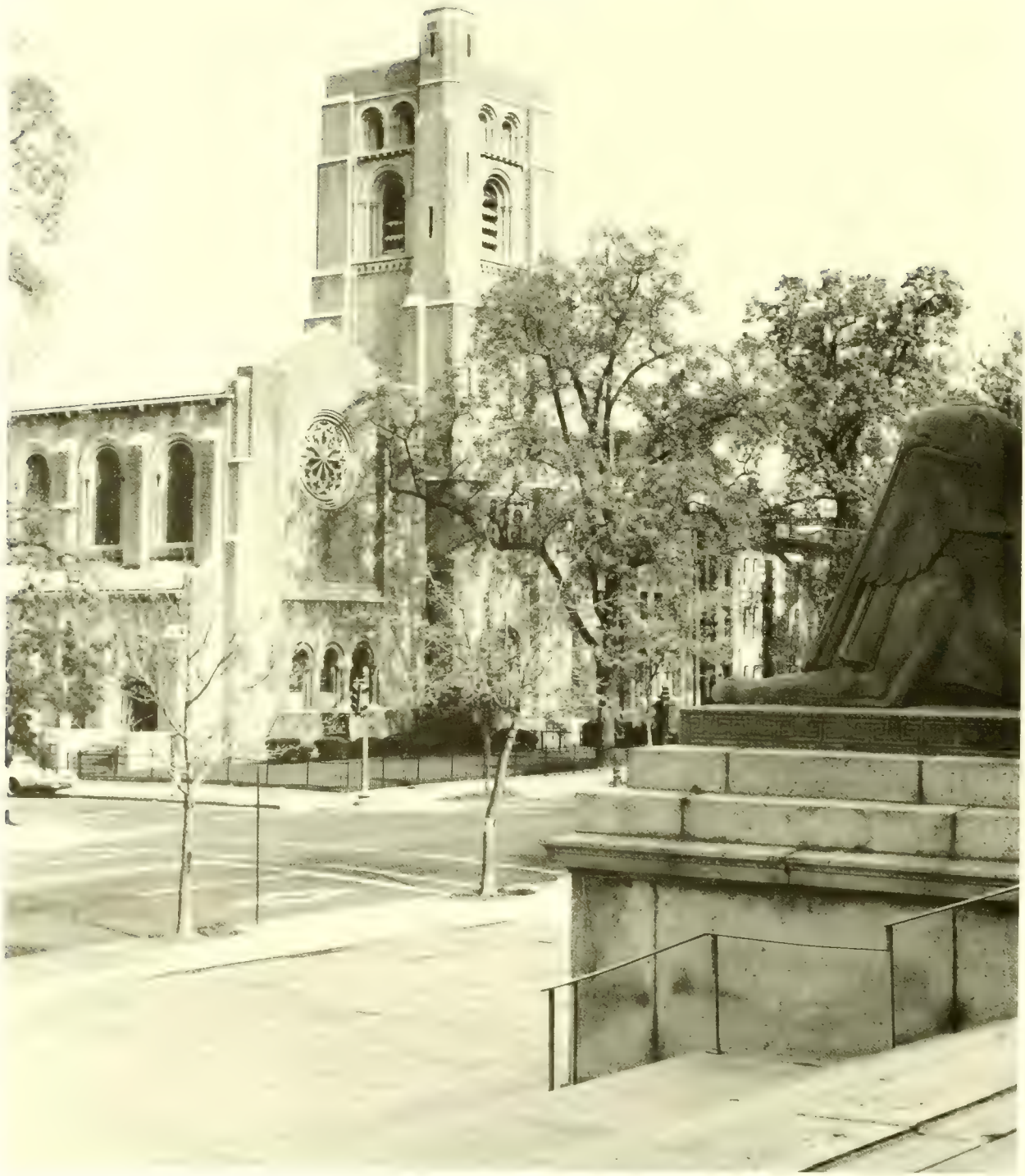
The structures at 1601 through 1609 Sixteenth Street are obviously not uniform in style, despite the fact that four of the houses were built by the same person. As described in the historical section of this chapter, the first to be built, 1601, was Italianate. Less elaborately treated, 1603 through 1607 were smaller and nearly identical. Only the residence at 1609 was built separately and a generation removed, at that. Of the three nearly identical units, only the central house remains essentially intact, the structures on either side having grown in height and changed in style: Georgian to the south and Romanesque to the north.

The house at 1609, although more sophisticated, complements its four predecessors. While the design is generally Renaissance Revival, it contains elements of the Arts and Crafts which direct the character of the building toward something less rigid and formal than would otherwise be the case.

While the disparity of styles is readily apparent, careful note should be taken of the two features that unite the row: the use of brick and the two sets of horizontal lines. These two lines, which help to establish the common bond of the row, include the ground plain (interpreted through string course, sills, stoops, terraces and railings) and the line of the third floor window sill (defined as string courses, cornices and railings). These unifying features provide a shared scale which is picked up as well in the relative similarity of window sizes.

This bond of elements, therefore, is a primary characteristic of the group as a whole. A secondary characteristic is their inherent domesticity. Each structure is provided a private residential scale which strengthens the common identity of the buildings and, in turn, complements the block in a unified streetscape.

What makes 1601–1609 a successful statement is not so much the individual styles of the houses, although the scale and richness of their parts are of interest, nor can it be said that any one of them is individually important; they are not except to each other. Rather, it should be understood that the collective common traits, the resulting character (or personality), gives the block the sense of being complete and at rest.



View of church from steps of Scottish Rite Temple.

1810 Sixteenth Street, N.W.
The Universalist National Memorial Church

This building is located on the northwest corner of S and Sixteenth streets, in Square 177, on subdivision lots 93–100 inclusive, now known for purposes of assessment and taxation as lot 802.

Previous Structures on the Site

Eight brick townhouses, at least four identical to the ones still standing to the north and discussed in the next chapter, were demolished to build the church.

History

The Universalists, who are similar in their beliefs to the Unitarians, came to the American colonies in the mid-eighteenth century to escape religious persecution. The first Universalist sermon in this country was preached in 1770 by John Murray in Good Luck, New Jersey. By the end of the decade the first church had been established in Gloucester, Massachusetts. By 1795 a Universalist convention was deemed necessary to set forth uniform principles to guide the several independent parishes that had been established.

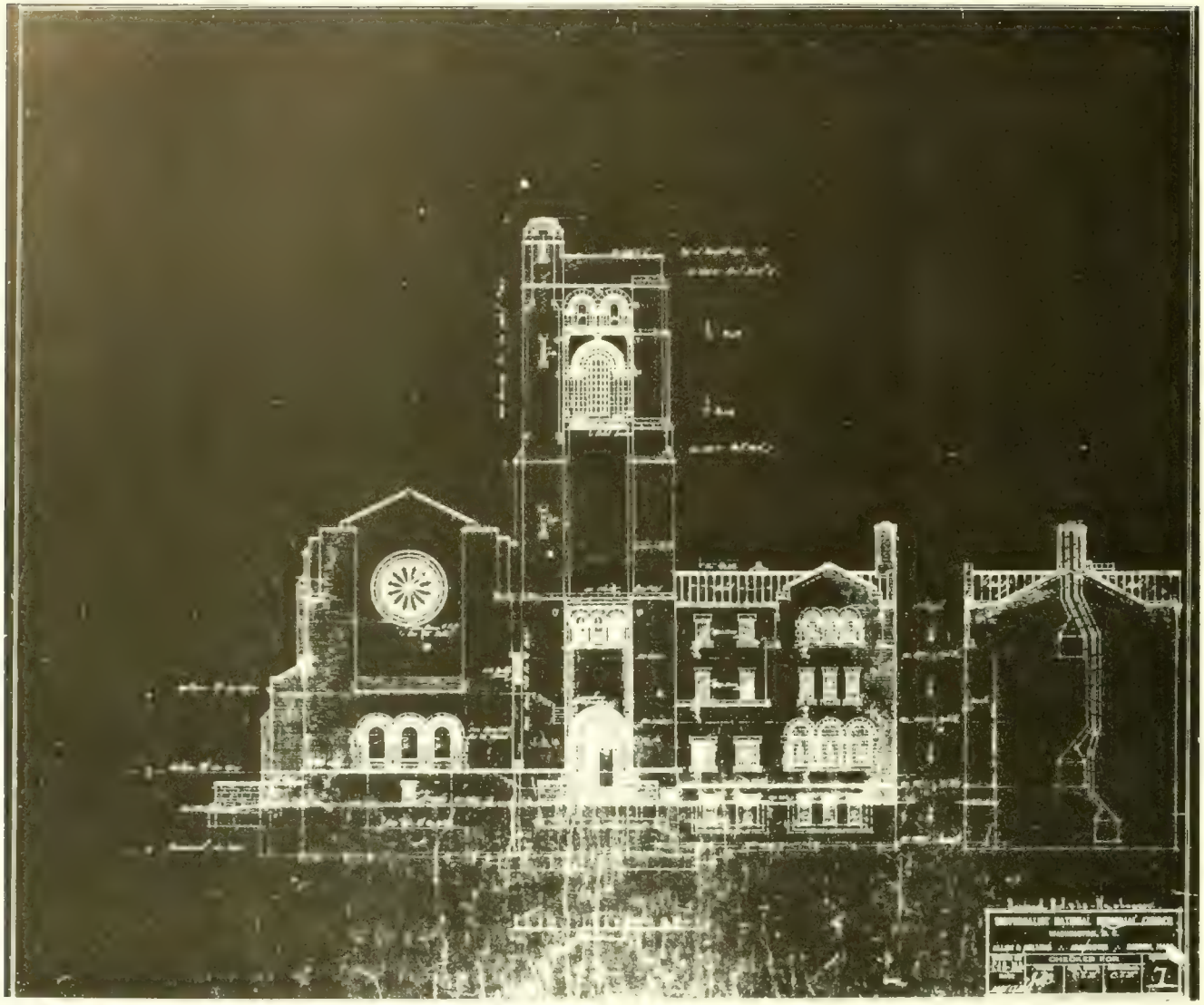
In the nineteenth century Universalism moved west and south. In contrast to the intellectual and urban character of Unitarianism, Universalism was more agrarian, attracting people from the smaller towns and villages. In terms of numbers of people and churches, it reached its peak in the period between 1880–1920. Among prominent Universalists were Benjamin Rush, signer of the Declaration of Independence; Clara Barton, founder of the American Red Cross (whose portrait hangs in the Sixteenth Street Church); poet Walt Whitman; newspaper editor Horace Greeley; P. T. Barnum, the famed circus promoter; Thomas Mott Osborne, prison reformer; and Universalist minister Adin Ballou, an early advocate of social reform.

In Washington there was no organized group until the late 1860s; in the immediate post-war period Universalists often worshipped at the Unitarian Church at Sixth and D streets, N.W. The first recorded Universalist religious service in Washington took place in 1868, and in 1869 a permanent organization—The Murray Universalist Society—was established with fifty-nine members. Meetings were held in private homes, and in Lincoln Hall, Ninth and D streets, N.W., Metzerott Hall, Pennsylvania Avenue between Ninth and Tenth street, N.W., and the Masonic Temple on the corner of Ninth and F streets, N.W. It was during this period that Walt Whitman was in frequent attendance at the services.

In 1874 a church body was organized and named the First Universalist Church of Washington. After searching unsuccessfully for an available existing building, the group bought a piece of land on the southeast corner of Thirteenth and L streets in 1881 and built a church, which they called The Church of Our Father. The architect of the church was Adolph Cluss. Just a few years earlier the Unitarians had built a new church a block away, at Fourteenth and L streets. The first service in the Church of Our Father was held in May 1883, the last Universalist service in October 1925. In the latter year purchase of land was begun for the present church, and the old building was sold to the Third Church of Christ Scientist, (see text, 900 Sixteenth Street), which occupied it until 1967. The edifice was demolished in 1973.

The idea of building a national church in Washington was first brought up when the convention met in Baltimore in 1867. At the 1870 meeting a $100,000 fund was established for construction, but later the money was diverted to the rebuilding of the Chicago church, destroyed in the fire of 1871. The project was further postponed by several financial panics as well as World War I, and it was not until 1921 that it was brought up again and money authorized.

The search for a site began and several were considered in the vicinity of the present church. In 1923 lots were purchased on New Hampshire Avenue between Swann and T Streets. Schematic plans for the site had been prepared several months before by the Boston firm of Coolidge & Shattuck, who were at that time working on the design of All Souls Church at Sixteenth and

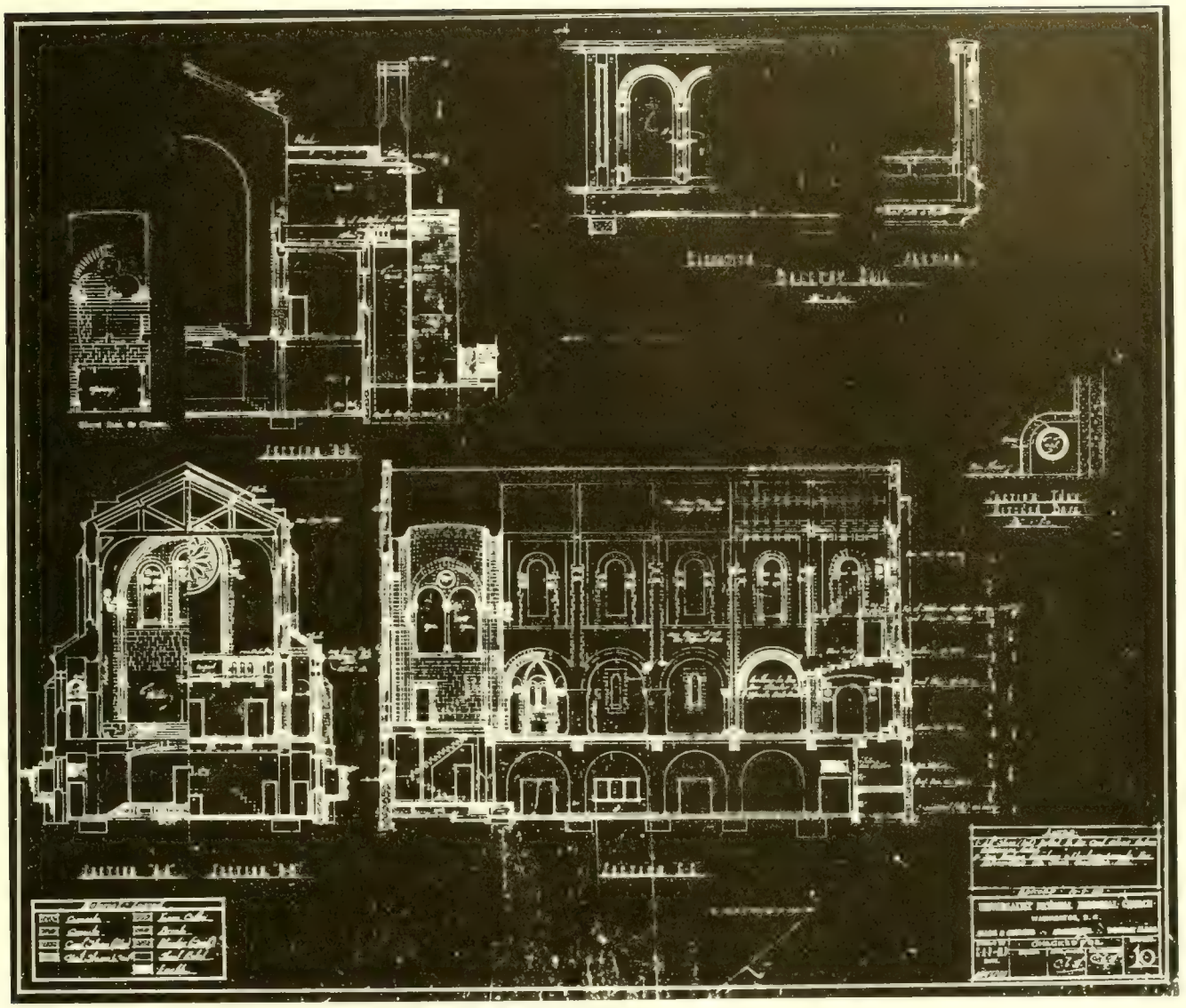


Drawing of 16th Street elevation as revised 9 October 1928.
Universalist National Memorial Church archives

Columbia Road. It was a monumental scheme, strongly Greek (by way of England) in derivation. The church, with a Classical portico and impressive porticoed and pedimented steeple, was flanked by two lower buildings, reminiscent of Greek temples, set at angles to the church. These were described in the *Universalist Leader* (30 December 1922, p. 16) as the House of Service (for social and educational functions) and the House of Study (for religious education and training). The article observed that "the Colonial type of edifice . . . [was] chosen because it harmonizes with our religious traditions and is typical of the prevailing ecclesiastical architecture of the early American period . . . [and is] also representative of the fundamentals of American democracy and religious freedom . . . . " The church was to be a memorial to Universalists who had served in World War I.

The design and the site were short-lived. The General Convention had at first estimated $200,000 as the amount needed to build a National Church, then raised it to $300,000; but when the estimated cost for the Coolidge & Shattuck design rose to $500,000, the plans had to be abandoned. Contributions were slow in coming in, many people objected to the project as an unnecessary expenditure, and to make matters more difficult, the denomination was also trying to raise money to build a boys' home in Japan at the same time.

The situation brightened in 1925; in addition



Cross-section through sanctuary as revised 9 October 1928.
Universalist National Memorial Church archives

to selling their old church, the Universalists were able to sell the property on New Hampshire Avenue at a good profit and buy instead the present, smaller site on Sixteenth Street, located in the same Square. Apparently the new site was considered more desirable. The *Christian Leader* (formerly the *Universalist Leader*) commented:

> Think of Sixteenth Street, the famed Avenue of the Presidents, stretching wide, beautiful, straight as an arrow, almost due north of the White House. . . . At the northwest corner of this intersection [S Street] is our situation. Search the city over and you will find none better. Splendid houses and imposing public edifices surround it. All the way up from the White House you pass foreign legations and houses of notable men. (14 January 1928, p. 59)

The new site was acquired in several transactions. The Sixteenth Street frontage was purchased in February 1925 and February 1927. Two lots across an alley on S Street were purchased in May and August 1925. The houses on the S Street lots were to remain for temporary Sunday School and office use; those on Sixteenth Street were demolished for the church building.[1] Until the new church was completed, the congregation worshipped first at the Metropolitan

[1] See *Appendix, Chain of Title*, for deeds. The two lots on S Street were purchased with the expectation that the alley could be closed and the property consolidated; however, the District government refused to allow this. After the church was completed the houses on these lots were not needed and so were rented and finally sold in 1945.

Theatre on F Street and then at the Ambassador Theatre on Columbia Road.

The architects chosen to design a church for the new site were Allen & Collens of Boston. Dr. Frederic Perkins, chairman of the Universalist Church's Committee on Church Architecture, was brought from the church in Lynn, Massachusetts to become minister of the Washington parish and guide the construction of the National Memorial Church. In the *Universalist Yearbook* for 1928 (p. 82) Dr. Perkins wrote about the choice of an architect:

> The situation has afforded an unique opportunity for the Commission to practice what it has often preached to others. For one thing, we have always offered as our first and all-important advice to parishes: Get a good church architect. . . . He must understand and feel the distinctive uses of a church. . . . That is a high art, which many an otherwise excellent architect lacks. We feel that in this matter of primary importance the Washington church enterprise is most fortunate. Mr. Charles Collens, of the firm of Allen and Collens, is an architect whose reputation has been made in the field of notable church architecture, or of buildings related to religious uses. . . . Mr. Collens has grasped with understanding sympathy the objects of the National Memorial Church and is eager to add to the significant structures in "Washington the Beautiful" an edifice that shall be worthy the city, our denomination and himself.

Dr. Perkins wrote a number of articles on the new church and its furnishings in the *Christian Leader* in 1927. In his first article (26 February) he noted that "the plans, which were the outcome of various conferences between the architects and members of the committee [Committee on Building and Site] in the late fall and winter [1926], were exhibited by lantern slides to the General Convention Trustees and officials of the Washington parish at a session of the Trustees' meeting in January. They met with instant favor. . . ."

Dr. Perkins then went on to discuss the architectural style of the building. It is quite apparent that he was attempting to justify the choice of a medieval rather than classical style, since the latter, in its "Colonial" form, had been described as being particularly appropriate to Universalism when the Coolidge & Shattuck design was being considered. Moreover, the classical styles were the prevalent ones in Washington and were preferred by the Commission of Fine Arts, whose chairman, Charles Moore, was a friend of Dr. Perkins. Charles Collens, on the other hand, preferred Gothic. It would seem that the Romanesque was chosen as a compromise. In the article quoted directly above, Dr. Perkins said:

> This style was chosen after a careful study of the location on the great central avenue of the official section of the Capital, the architectural traditions and atmosphere of Washington, and the future development of 16th Street as a closely built avenue of imposing monumental buildings. In such a setting, it was felt, the suggestion of solidity and mass of the Romanesque, with its sturdy columns and round arches, would "carry" better in a building of moderate size than the soaring arches and delicate tracery of true Gothic. . . .
>
> Moreover, the architectural traditions of Washington are Greco-Roman. As Dr. Charles Moore, the chairman of the Fine Arts Commission, said in the course of a conversation recently, "The architecture of the Capital was set by George Washington and Thomas Jefferson, and it is not Gothic."
>
> The public buildings of Washington are either after the manner of the Greek, with column and horizontal lintel, as in the Lincoln Memorial, or of the Roman, with the round arch sprung from supporting columns, as in the monumental Union Station, or the Congressional Library.
>
> It is in this latter form that the distinctive architecture of the Christian Church took its rise. . . . To be true to Washington traditions, the choice for our National Church lay between the Georgian, or so-called "Colonial," and the Romanesque. It would be foolish and ungracious for one of New England birth and breeding to speak disparagingly of the Colonial style, that is among his finest historic traditions. But, after all, Washington is not simply New England or tidewater Virginia, and the architecture of a National Church that is a branch of the Church Universal may well speak a more universal language than that of Boston or Salem.

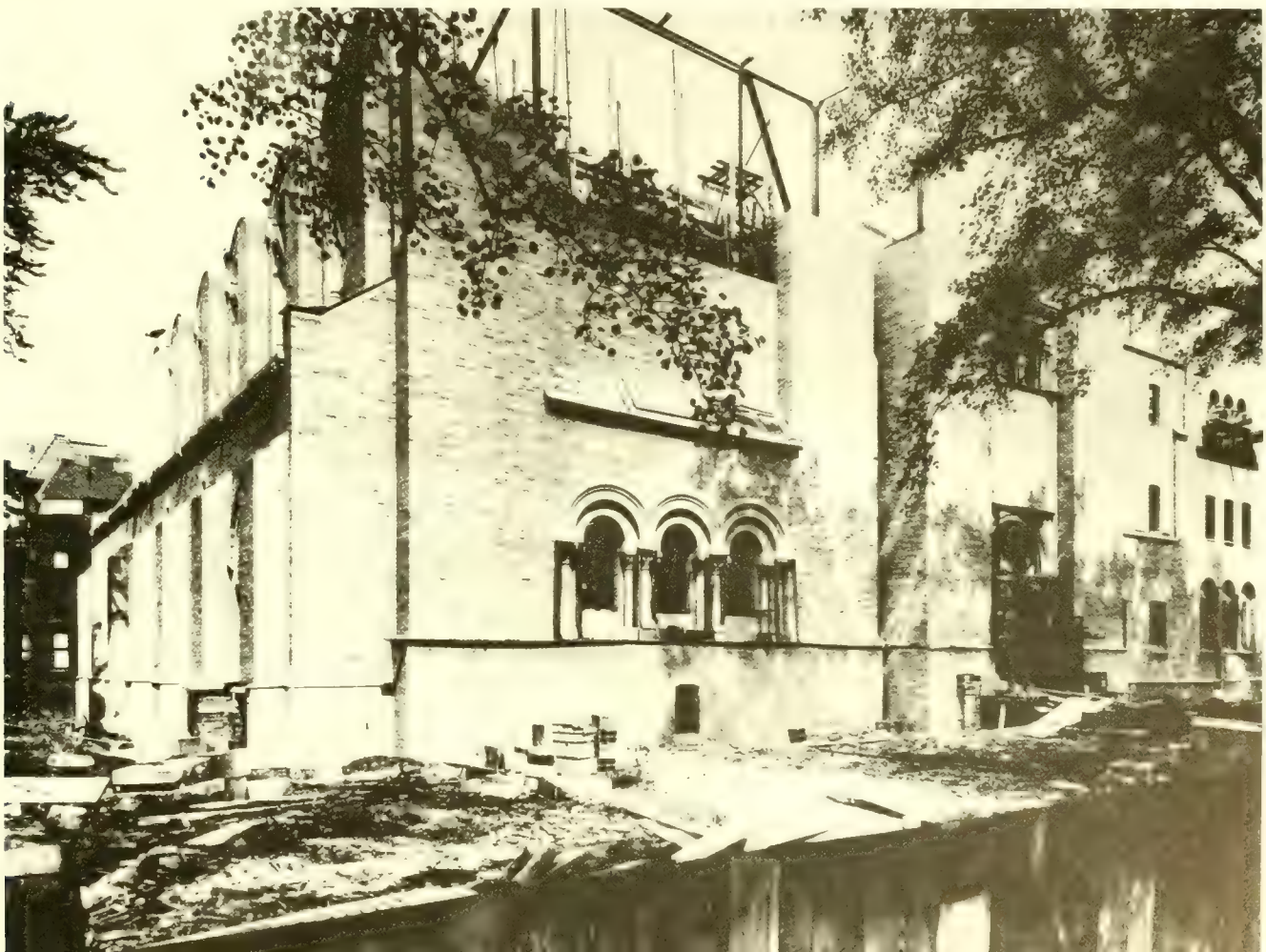
The design of the church, as built, varied somewhat from the early sketches published in the *Christian Leader* (26 February and 5 March 1927); these changes are discussed in the *Architecture* section of this chapter.[2] The most obvious exterior change was the substitution of brick for stone as the facing material, most likely done for economic reasons. Contributions came in with "agonizing slowness" in spite of constant appeals to "Buy a Building Stone in the National

[2] Although not required to seek the advice of the CFA on the design, Dr. Perkins asked that the commission review it; he reported proudly in his second article in the *Christian Leader* (5 Mar. 1927) that Charles Moore had authorized him to say that "the Commission heartily approve" the general plans. Minutes of the CFA meeting of 17 Feb. 1927 refer to the style as "Gothic". It was recommended that a darker building material be used adjacent to the tower, as it would have the effect of increasing its height; this was not done. It was also suggested that the rose window be lowered about one and one half feet, and that several minor interior changes be made. Lacking a full set of preliminary and final drawings, it is not possible to say if any of these recommendations was followed.



Dedication, 28 April 1929
Universalist National Memorial Church archives

The sanctuary under construction, fall 1929.
Universalist National Memorial Church archives



Memorial Church'' for ten dollars each, or, of course, to contribute more substantial memorials. The Washington parish, contrary to what some Universalists believed, contributed a large share of the cost of construction—about 25 percent—and has carried the burden of maintaining the building.

Finally, enough money was raised to begin construction; demolition and excavation permits were issued in September 1928. A setback occurred when springs were discovered under the site, and an extra $13,000 was added to the cost for extra piling. The building permit was not issued until July 1929; Boyle & Robertson were the builders; the cost was estimated at $207,000.

The cornerstone was laid 28 April 1929 and the Peace Tower, a symbol of international justice and world peace, was dedicated on 27 October of that year. It was erected as a tribute to Owen D. Young, who had headed the German Repatriation Committee following World War I. On 13 April 1930 Dr. Perkins conducted the first service in the new church.

No major changes have been made to the building. Sheets of Lexan plastic were placed over the exterior surface of the stained glass windows in the late 1960s to protect them from vandalism. Unfortunately, the plastic material has yellowed, cutting down considerably on the light entering the sanctuary, especially as the windows are deep in color, being composed primarily of red and blue glass.

Dr. Perkins wrote of these windows:

> They constitute one of the chief glories of the church. They are not picture windows but mosaics of rich color, deep blue and red and green shot through with glints of gold and amber. In bright sunlight they glow like jewels; in the gathering dusk, their sombre depths are of noble beauty . . . By more than one traveled visitor to the church, they have been likened in their general design and feeling to the best type of window in the famous churches abroad.[3]

The windows, at Dr. Perkins's request, are all non-figural in design, their meaning conveyed by symbols. There are four groups, in addition to the large rose window high up on the east wall of the sanctuary. The central doctrine of the Universalist Church is symbolized in the three chancel windows: ''Now abideth, faith, hope, love, and the greatest of these is love.'' The large clerestory windows, on each side of the sanctuary, represent the life of Jesus, the lower windows in the side aisles portray the history of Christianity, and those in the baptistry pertain to children and the rite of baptism. All the windows were made in New York City by Calvert, Herrick & Reddinger. According to Dr. Brooks, minister emeritus of the church, Mr. Calvert had visited Chartres cathedral many times, and when the commission from the Universalist Church came to his firm, asked that he be placed in charge of making the windows, with the reds and blues of Chartres in mind.

Also of great interest in the sanctuary is the fine stone carving—capitals, chancel rail, pulpit and lectern, and particularly the exquisitely detailed arch behind the communion table, almost Byzantine in feeling, and the Celtic cross that hangs in the center, against a background of mosaics by Tiffany Studios. This finely detailed carving also appears on the exterior, particularly around the entrance doorway, where the typanum sculpture bears a strong resemblance to that in the central doorway of the west portal at Chartres.[4]

Architecture

The church at 1810 Sixteenth Street, principally Romanesque in style, possesses an architectural strength and clarity that any simple statement of belief or creativity shares. Although the structure is ornamented, the ornament is restrained, confined to those areas most in need of relief and, when applied, often subject to the symbolic referents of the Christian faith. The bold geometry of the structure reads clearly, elegantly; the ornament, the symbols, are secondary.

Monetary considerations may have played a part in the fortuitous result. Certainly it prayed on the minds of the church leaders, some of whom felt that a national church was unnecessary to the fulfillment of their charitable mission. Whatever the case, the building has less the look of an ecclesiastical structure of the middle ages than it does of a secular one, in particular a hospital or hospice of northern Europe or England. While the squared windows and comfortable bulkiness bear a mild resemblance to 16th century Tudor England, a more profound

[3] Quoted in Seth R. Brooks and John van Schaik, Jr., *The Windows Speak*, a pamphlet issued by the Universalist National Memorial Church

[4] The interior furnishings of the church are discussed in detail by Dr. Perkins in seven articles in the *Christian Leader*, 9 Apr.–21 May 1927. It is noted here that the sketches for some of the items—pulpit, lectern, and font in particular—depict designs different from the existing.



Entrance portal.

comparison can be made between the Sixteenth Street tower and the 12th century late Norman gate house of the Hospital of Saint Cross in Winchester.

There is in fact a great deal to the design that borrows from Norman and early English antecedents. Both inside and out, the building maintains a commendable consistency of time frame if not entirely of style. The influence of central France should be obvious as well, not to mention the affinity, in exterior silhouette at least, to the church sanctuaries of Italy. Of course, as inferred, anomalies occur. The exterior is nominally 12th century English. However, the rose window is decidedly Gothic in the decorated style of the early 14th century while the stone entrance portal is late French Romanesque with a transitional strap work door. (Note especially the tympanum which closely resembles the west portal of Chartres.) Similar anomalies affect the interior.

Of great interest is the transformation of the sanctuary design. An early drawing by the architects, reprinted in post card form, showed an early Christian basilica with arches supported by single modified Corinthian columns, together creating a nave no wider than the chancel itself. The present exposed tie-beam roof system made greater stylistic sense in this setting. Of course, the chancel (of English derivation) then would have reflected a style later than the Italianate implied by the basilican plan.

For one reason or another the geometry was changed; very likely the nave was widened for better lines of sight, although the anticipated cost and the inability to consolidate the church site (see *History*) may have played the larger role. The change in style accommodated the 12th century chancel, and in the process introduced a more subtle set of variables.

As built, the arches screening the narrowed aisles rest on piers and half-engaged columns. Separating the bays are delicate colonnettes which stretch from the floor to support the braces for the tie-beams at the level of the clerestory arch spring stones. The overall result (if a stone vault were substituted for the existing wood truss ceiling) is a handsome amalgamation of 12th century French Romanesque design, as though certain aspects of Angoulême Cathedral and Saint Madeleine at Vézelay were combined; the aforementioned variations injected as decorative details.

Aside from the magnificent rubies and cobalts of the French Gothic style stained glass, the Tiffany mosaic ground of the chancel cross exhibits the characteristically delicate geometric paving patterns of early Christian Italy. The carvings, however, whether column capital or pulpit frieze, are 13th century early English in style rather than the less sophisticated carving associated with the English Norman school. For the most part, the carvings were designed to depict symbols of the Christian faith, principally the four Evangelists: Matthew, Mark, Luke and John. Again, there are anomalies. The Cross is Celtic, as is the chancel rail, while the column-supported pulpit could have been adapted just as easily from 12th century Italy.

Taken as a whole, the sanctuary and the church exterior in general, represent an extremely pleasing and sophisticated marriage of medieval styles. The structure overall radiates strength and grace through a simplicity of form and decorative restraint designed to please the participant without being a distraction. Whether this accomplishment is in part the result of economics is irrelevant. The point that should be made is that a success had been achieved in spite of economics.

Site

Orientation: the church facility located at the northwest corner of Sixteenth and S Streets faces east on a combined rectangular lot measuring 117′–6″ along Sixteenth Street and the west alley by 99′–9″ along S Street and the north property line. The measurements do not include the landscaped public right-of-way on Sixteenth and S Streets; 40′–0″ and 20′–0″, respectively.

Enclosures: 3′–4″ high wrought iron fence runs parallel to sidewalks; not original. Brick wall with concrete cap encloses courtyard on east and west. Wall interrupted by gate from alley.

Paving: granite entrance walk and curb, concrete secondary and maintenance walks, concrete steps with pipe railing from alley through wall and down to courtyard.

Landscaping: grass with poplars at building front predating church, yews and azaleas elsewhere.

Exterior

Dimensions: there are three sections to this L-shaped complex: the sanctuary, parish hall and vestibule tower which overlaps the sanctuary and hall. The sanctuary measures 90′–2″ along S Street by 47′–4″ (including its buttresses) along Sixteenth Street by approximately 57′–0″ from sidewalk to gable peak. On the alley the sanctuary measures 60′–2″ (not including the additional projections of the baptistry and changing room). The tower rises 102′–4″ and measures 28′–8″ at the ground floor street front. The 38′–5″ deep parish hall extends an additional 41′–8″ to the north property line.



"Peace Tower."

Foundations: concrete footings and slab.

Structure: concrete foundation walls; steel framing; masonry bearing walls.

Areaways: concrete basement window light wells with granite coping and iron gratings.

Walls: buff brick with limestone trim. Water tables vary in height. Wall breaks back over narthex for rose window. Portion of parish hall wall breaks back above second story window sill string course to reduce perceived scale. Tower tapers in four principal sections, with roof of corner stair projecting above tower parapet. Buttresses separate sanctuary bays at north and south along S Street.

Cornice: bracketed.

Steps: five granite risers to tower entrance, seven granite risers to narthex entrance, and five granite risers to chancel entrance, all three flanked by limestone cheek walls.

Doorways: limestone. Vestibule: pedestals with tall bases flank opening and support paired columns with alternating basket weave and acanthus capitals from which spring superimposed semicircular arches, the outer arch carved in an acanthus guilloche pattern. Transom bar carved in acanthus guilloche divides door from tympanum at level of column capitals. Tympanum depicts Christ the Teacher flanked by symbols of the four Evangelists. Oak double doors have wrought iron strap work lock plate and hinges. Cylindrical lanterns with finials and domed caps flank entrance. Narthex: reveals with capitals flank door and support transom bar (carved in acanthus guilloche), plain tympanum and billeted semicircular arch. Cylindrical lantern projects from tympanum pan of over door.

Windows: arcade of narthex formed by three semicircular arches supported by engaged columns and framing stained glass windows with semicircular heads in turn supported by engaged columns. Sanctuary: trabeated surrounds at aisles, semicircular-headed clerestory openings with responds, decorative label stops and deep reveals. Ten spoked rose window with trefoil and quatrefoil tracery. Tower: over entrance columns support triple arcade with bracket cornice. Slot windows punctuate stair turret. Above cusped string courses at each tower face are single belfry arches flanked by paired columns for superimposed arches, the outer arch chevron decorated and capped by a bracketed string course serving as base for paired, tightly columnated and superimposed arches, the inner arch billeted. Parish hall: single and paired, metal casement windows with exception of semicircular headed triple openings at end bay of first and second story.

Roof: standing seam copper over nave, aisles and parish hall. Tar and slag or built-up materials over flat sections including tower roof.

Chimney: brick; chamfered, capped with concrete.

Sanctuary:

Width (not including baptistry): 37'-11½"

Depth (including chancel): 71'-0"

Height (approximate): 80'-0"

Flooring: brown, vinyl asbestos beneath 3'-11" high, carved oak pews; 6" square quarry tiles at aisles.

Baseboard: 6" square tiles.

Walls: plaster on masonry, patinated to appear old. Nave flanked by semicircular voussoir arches supported on piers with engaged terra cotta, 8'-10" high, columns having capitals cast to resemble salamanders and birds. The arches, which support a clerestory, are separated by slender, engaged columns in turn supporting braces which begin to rise at the spring stones of the clerestory windows before projecting forward to support the wood roof trusses. The terra cotta is treated to resemble a variegated tan sandstone.

Balcony: supported by and cantilevered from east entrance wall. Carved oak, divided into four sections, each of three panels delineated by colonnettes and semicircular chevron heads.

Cornice: stone; brackets for rafter support.

Ceilings: tie-beam truss system over nave. Suspended barrel vault at south aisle, suspended groined vault at north aisle; segmental barrel vault over chancel.

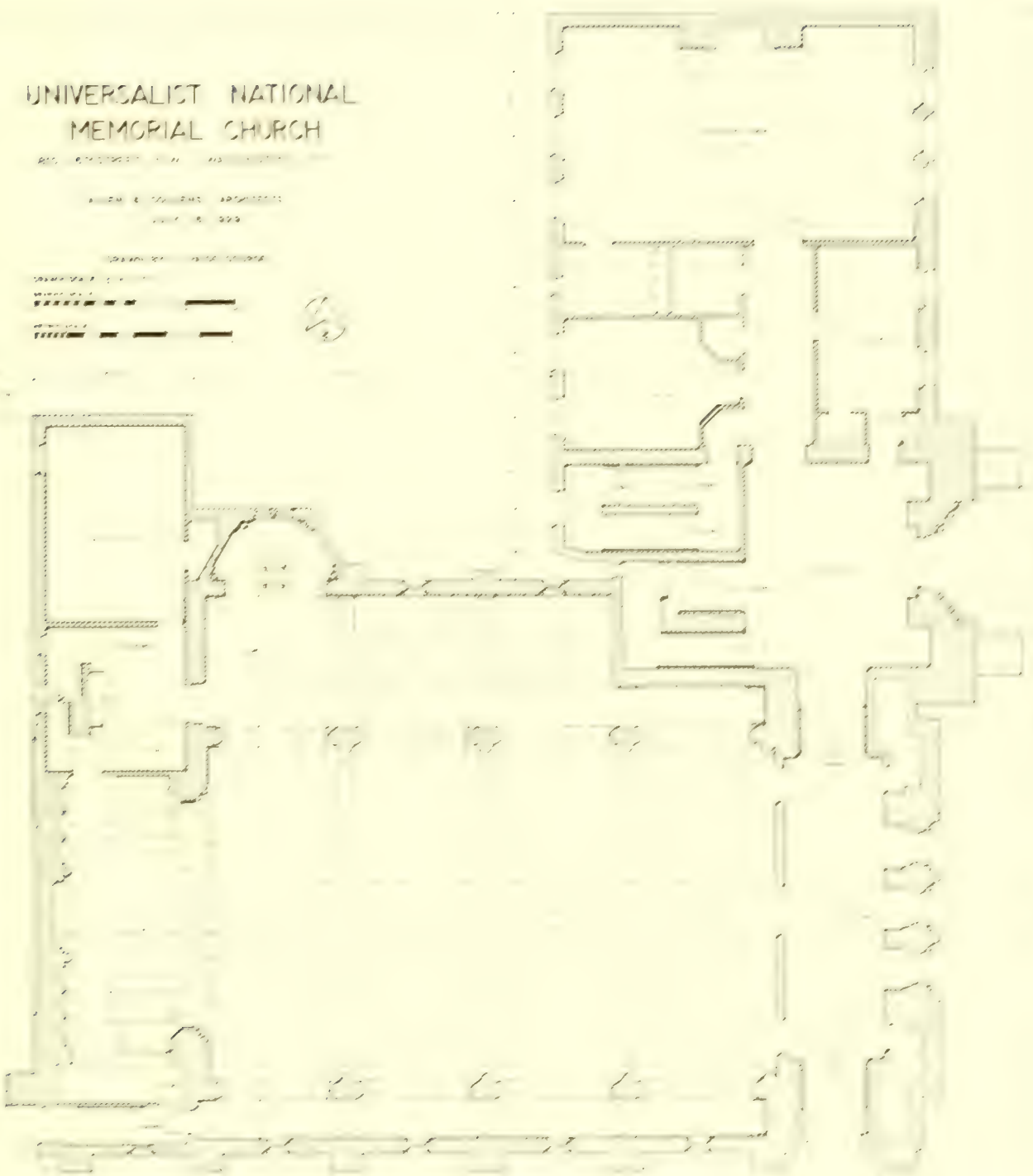
Doorways: 7'-0" high, oak, panelled doors set in recessed and chamfered, plain openings.

Windows: intricately painted and lead-caned stained glass, predominantly ruby and cobalt. Aisles: engaged colonnettes support trabeated arch. Chancel and clerestory: engaged composite columns support semicircular arch heads. Rose window: spoke and quatrefoil tracery set within arch having paired, engaged colonnettes for spring stone supports.

Baptismal Font: centered within three-sided baptistry (the width of one aisle bay), defined by engaged colonnettes which support vault ribs. The font simulates a well having cast stone body composed of latticed drum set on square base. Base corners have dwarf columns which support depressed arches for 2'-10½" high well lip. The well lip supports carved oak baldichino consisting of spiral, composite columns for semicircular-arched and gabled canopy, 8'-0" high from floor.

Chancel: cast stone, oak and terra cotta. Five 6" high steps rise from nave to marble-inlaid floor of chancel. Opposite top step is altar, 2'-11" high by 6'-3" wide by 1'-11½" deep, composed of paired, dwarf column frieze. Centering reredos is semicircular-headed panel consisting of paired, engaged columns with eagle, peacock and stylized acanthus capitals which support billet, guilloche and acanthus arch. Mosaic ground of panel supports Celtic cross having centered descending dove. Panel flanked by 9'-7" high screens each consisting of three bays having seats divided by consoles supporting carved columns for

UNIVERSALIST NATIONAL
MEMORIAL CHURCH







North aisle clerestory and baptistry.

Sanctuary and chancel.



East entrance wall of sanctuary with rose window.

semicircular-headed arches and shared frieze. Flanking altar: carved oak pews face each other for antiphonal singing. Stone balustrades facing nave and flanking steps have Celtic knot panels centered by symbols of Evangelists. Left hand balustrade terminates in pulpit supported by colonnettes with zoomorphic capitals below acanthus base for pentagonal enclosure. Sides of pulpit composed of rinceau and dove blind arches on piers. Right hand balustrade centered and straddled by canted lectern supported on carved columns.

Lighting: six-light, wheel and spoke, nickel-plated fixtures with alabaster "chimneys", hang from rafters. Four-light, wrought-iron, wheel fixtures suspended from groins of aisles. Nickel-plated, cylindrical lantern with alabaster chimney hangs in baptistry.

Biographies

Architects

ALLEN & COLLENS was a Boston architectural firm specializing in institutional work, primarily educational and ecclesiastical buildings.

Francis H. Allen (1843–1931) was the senior partner in the firm. A native Bostonian, he was graduated from Amherst College and worked with a commercial firm until he was thirty-three; at this time he decided to change careers and become an architect. After completing the two year course at MIT, he went to Paris in 1877 to study at the École des Beaux-Arts and the atelier Vaudremer. Returning to Boston in 1879, he opened his practice, later taking Arthur Kenway into partnership; this association lasted until 1890. Allen then practiced alone until 1903, when he took Charles Collens into partnership; the name of Harold B. Willis was added to the firm around 1926.

During the 1890s, under his own name, Allen designed a number of major buildings, among them Strong Hall and the Frederic F. Thompson Memorial Library at Vassar College, and the Thompson Laboratories at Williams College. In Washington he designed Gardiner Hubbard's residence, Twin Oaks, (1888) still standing in Cleveland Park.

Francis Allen received honorary degrees from Amherst and Williams colleges. He was a member and fellow of the American Institute of Architects, the Boston Society of Colonial Wars, and Society of Mayflower Descendants.

Charles Collens (1873–1956) was born in New York City.[5] He graduated from Yale in 1896 and then studied in Paris at the Ecole des Beaux-Arts and the Atelier Pascal. In 1903 he went into partnership with Francis R. Allen, thirty years his senior, and remained with this firm, and its successors, until his death in 1956. The firm became Allen, Collens & Willis around 1926 and Collens, Willis & Beckonert in 1945.

In addition to carrying on his practice, Collens occasionally wrote for architectural periodicals. An interesting early article, published in *American Architect* in 1904, was entitled "The Possibilities of a Distinctive American Architecture". An amusing piece written late in life, "The Beaux-Arts in 1900", appeared in the *Journal of the American Institute of Architects* in 1947. In it Collens recalled his student days in Paris.[6]

Charles Collens was a member and fellow of the American Institute of Architects, a member of the Boston Society of Architects, the Boston Architectural Club, the National Academy of Design, and the Society of Beaux-Arts Architects, as well as several social clubs in Boston and New York. He was married in 1903 to Margaret Winsor and had three children: Margaret Lyman, Charles Terry, and Linda.

Major projects designed by the firm of Allen & Collens include a number of buildings at Vassar and Williams colleges, among them the Taylor Art building at Vassar and the chapel at Williams; Union Theological Seminary, Women's Hospital, Park Avenue Baptist Church, library for Teachers' College at Columbia University, Riverside Church (in association with Henry Pelton), and the Cloisters Museum, all in New York City; Memorial Hospital, Canandaigua, New York; Lindsay Memorial Chapel, Boston; Andover Theological Seminary, Cambridge, Massachusetts; Kinner Memorial Chapel, Holyoke, Massachusetts; Second Church, and City Hall and Memorial Building, Newton, Massachusetts; Mead Memorial Chapel, Middlebury College, Middlebury, Vermont; gymnasium, Bowdoin College, Brunswick, Maine; Church of Christ Scientist, Concord, New Hampshire; United Church, Bridgeport, Connecticut; dormitories, Hartford Theological Seminary, Hartford, Connecticut; Ohio State University Library, Columbus, Ohio; and in Washington, the Universalist Church. An important residential commission was the house for Arthur C. James in New York City.

Sources: Francis R. Allen: Withey; *WWWA*. Obituaries: *NYT*, 8 Nov. 1931; *American Art Annual* 28:404. Charles Collens: *American Art Annual* (1924) 28:382. *WWWA*. Project listing taken primarily from the *Avery Index to Architectural Periodicals*, 2nd ed. (New York: Columbia University, 1973).

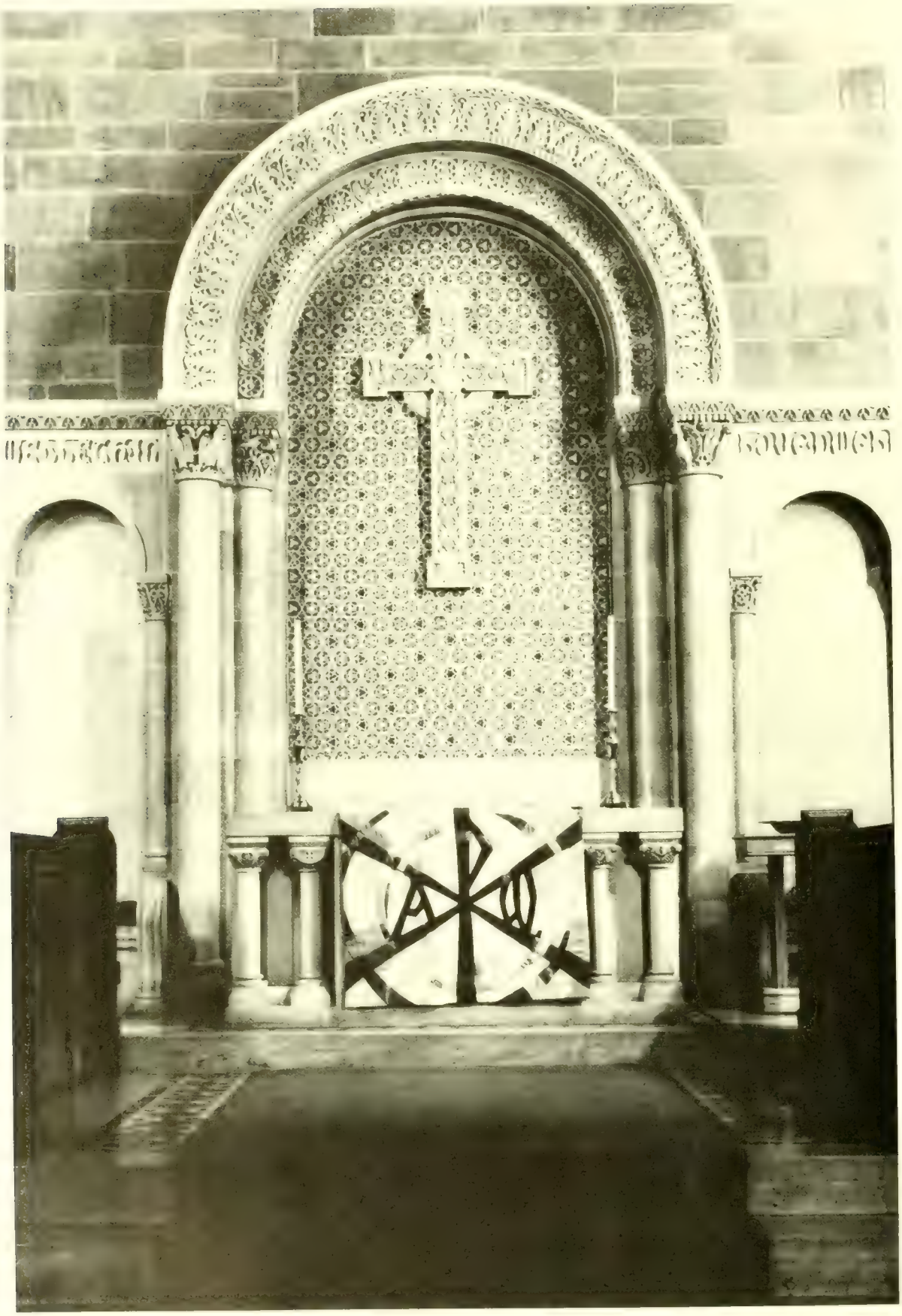
Ministers of the Universalist National Memorial Church

Biographies of ministers who have served in the present building follow:

FREDERIC WILLIAMS PERKINS (1870–1941) was born in Boston, the son of Francis Blake and

[5] At the time the firm was working on Hubbard Memorial Hall for the National Geographic Society, Charles Collens spelled his name "Collins". He apparently changed the spelling around 1906.

[6] *AA*, (26 Mar. 1904): 99–100; *JAIA*, Feb.–Apr. incl., 1947.



Detail of chancel.

Mary Elizabeth (Williams) Perkins. He was graduated from Roxbury Latin School in 1887; he received his B.A. and M.A. degrees from Tufts University, followed by his B.D. and D.D. from Tufts Divinity School, the latter two awarded him in 1894 and 1908 respectively. Frederic Perkins was ordained a Universalist minister in 1894; in that year he married Mary Sherman Thayer of Somerville, Massachusetts, and began his first pastorate at the Church of the Redeemer in Hartford, Connecticut. In 1901 Reverend Perkins left Hartford for the First Church in Haverhill, Massachusetts, and then in 1905 went to the leading church of the denomination, First Church in Lynn, Massachusetts. Dr. Perkins was minister of this church until 1927, also serving as a lecturer in theology at Tufts University from 1912–14. He was active in charitable organizations in Lynn and was president of the Lynn Associated Charities from 1913–27.

Dr. Perkins left the well-established, prestigious Lynn church to come to Washington at a time when the local group really had no home. The Church of Our Father at Thirteenth and L Streets had been sold, and while land for the Sixteenth Street building had been purchased, construction had not begun. He and his wife lived in an apartment at 1661 Crescent Place, N.W., maintained by the church, and offices were located in the two houses just west of the building site. Services were held in various places while Dr. Perkins supervised the planning and construction of the new church. It was essentially complete in December 1929 and he preached the first sermon in April 1930. Dr. Perkins remained as minister until 1939, when he resigned to go to Crane (Tufts) Theological School.

Dr. Perkins was in Washington during the Depression years, and his interest in charitable work intensified. He was chairman of the Public Assistance Division, Board of Public Welfare; president of the Home Service Association; chairman of the Washington Associated Charities; and president of the Council of Social Agencies.

Dr. Perkins was known as a scholar and an avid reader. He was also an enthusiastic sailor and spent many hours on the water while vacationing at his Maine home. Dr. Perkins died at the age of seventy-one in 1941.

Sources: *WWWA*; *WH*, 4 Mar. 1938

Seth Rogers Brooks (1901–1987) was a native of New York City, the son of John I. and Sarah Collwell (Spencer) Brooks. After attending the Boys High School in Brooklyn, he went to Saint Lawrence University, Canton, New York, where he received a B.S. degree; he then studied theology at the same institution, receiving a B.D. degree in 1924 and an honorary D.D. degree in 1936. He was ordained a Universalist minister in 1924 and became pastor of the church at Little Falls, New York, in that year. In 1928 he left Little Falls and went to Malden, Massachusetts, where he remained until coming to Washington in 1939 to succeed Dr. Perkins at the Universalist National Memorial Church. Dr. Brooks retired in 1979 to become pastor emeritus and continued to be active in church affairs until his death.

In addition to his duties as minister in Washington, Dr. Brooks was chaplain and resident preacher at Harvard University's summer school during the 1940s. He was at one time trustee of Saint Lawrence University and remained active in alumni affairs; he also served his fraternity, Beta Theta Pi, in various capacities, including the positions of general secretary (1950–60) and president (1960–66). He was president of the Washington association in 1943.

Dr. Brooks was active in many religious organizations. He was chairman of the clergy committee of the National Council of Christians and Jews, a member of the Commission on Army and Navy Chaplains, a director and committee member of the Washington Federation of Churches, and director and president of the Washington Ministerial Union, among others. He was a director of the Planned Parenthood Association and was involved with the work of the Community Chest, Alcoholics Clinic, and a White House Conference on Children and Youth.

Dr. Brooks received several awards for his fraternity work and a medal from the Freedoms Foundation (1967). He was a Mason, a member of the Cosmos Club, and the author of *Universalism in Faith and Deed*. Dr. Brooks was married to Corrine Hellstrom in 1925; she died in 1983.

Sources: *WWA* (1970–71); MLKW, Universalist Church clipping file: numerous newspaper articles, including *WP*, 23 Apr. 1955; *ES*, 11 Jan. 1964; *WP*, 11 Jan. 1969; obituary: *WT*, 9 Oct. 1987.

William Lloyd Fox (born 1953) has been the minister at the Universalist National Memorial Church since 1979. He was born in Takoma Park, Maryland, the son of William L. and Lynn (Waters) Fox, and his family ties to the capital, on his mother's side, date back to the turn of the century. A graduate of Montgomery Blair High School, William Fox received his B. A. degree in history, with honors, from Saint

Lawrence University in Canton, New York, a school founded by Universalists. He was active in campus life, served as president of his fraternity, Beta Theta Pi, and was elected to two honor societies, Omicron Delta Kappa, a senior men's honorary, and Phi Alpha Theta. The idea of entering the ministry had grown slowly during his college years, and upon completing his undergraduate work, he made the decision to enter Harvard Divinity School, where he received his M. Div. in 1978. Ordained soon afterward, he served at the Theodore Parker Church of West Roxbury, Massachusetts, for a year before being called to Washington.

Since returning to the capital, Reverend Fox has been involved with the church life of the city in many capacities. He served for a year as chaplain at Sibley Hospital (1980–81) while continuing to meet a full-time parish schedule, and he was a co-founder (1980) and board member of Capital Advocates for the Disabled, a volunteer association to help expose mentally retarded citizens to mainstream society. During this time he was a special advisor to the superintendent of Forest Haven, a public residence for the mentally retarded (1982–84). Reverend Fox has been a guest preacher many times, often outside his own denomination, in the Washington area and elsewhere, including the chapel at Saint Lawrence University, his alma mater. Twice he was asked to serve as the summer preacher in residence at The First and Second Church in Boston (1985–86).

Reverend Fox has had many of his sermons reprinted and published in journals; he is the author of several articles and has read papers before the Washington Inter-Church Club, a scholarly theological group, of which he is a member and former president (1982–83). He is also a member of the American Historical Association and the American Society of Church History.

Reverend Fox was married in 1981 to Lynn Smith.

Source: William Fox.



The baptistry.

Appendix

Chain of Title

1925 Deed 5 February, recorded 10 March; Liber 5474 folio 84
George S. Rees and Eugenia F. Rees to Universalist General Convention
" . . . lots . . . (94–100) inclusive, in Robert A. Balloch's subdivision of lots in Square . . . (177) as per plat recorded in number . . . (10) at folio . . . (54) of the Office of the Surveyor of the District of Columbia . . . . subject to an indebtedness of . . . ($50,000), secured by Deed of Trust dated January 10, 1924 [liber 5150 folio 163] which the party . . . of the second part agrees . . . to pay . . . " $25 in Internal Revenue Stamps affixed, at the rate of $.50 per $500, making the cost (not including the assumed trust) approximately $25,000.

1925 Deed 8 May, recorded 3 June; Liber 5518 folio 400
Marguerite Nailor Kochenderfer (of Washington, D. C.) and Marion Nailor Bailey (of New York), only children and sole heirs of Henry

B. Nailor and Mary Ann Nailor, both deceased . . . to the Universalist National Convention ". . . lot . . . (18) . . . Square . . . (177) . . . as per plat recorded in Liber J.H.K. folio 345 . . . Office of the Surveyor . . ." $12 in Internal Revenue Stamp affixed, at the rate of $.50 per $500, making the cost approximately $12,000.

1925 Deed 7 August, recorded 14 September; Liber 5516 folio 302
George F. Gardner and Cecil D. Gardner, his wife, to the Universalist General Convention, a New York Corporation
Lot 19 "in Frank W Jones and others' subdivision of lots in Square 177, as per plat recorded in Liber J.H.K. folio 345 of the records of the Office of the Surveyor of the District of Columbia . . . subject to encumbrances of record . . . ." No cost given.

1927 Deed 17 February, recorded 18 February; Liber 5960 folio 266
Lucius R. White, Jr. et ux to the Universalist General Convention
Lot 93, Square 177, in Balloch's subdivision of the Square as recorded in the Office of the Surveyor in Liber 10, folio 54. No cost given.

1945 Deed 29 January, recorded 8 March; Liber 8078 folio 218
Universalist Church of America (formerly the Universalist General Convention) to Anne Barke
" . . . Lots . . . (18) and . . . (19) in . . . Square . . . (177). $14.30 in Internal Revenue Stamps affixed, at the rate of $.55 per $500, making the price approximately $13,000.

Selected Building Permits

Owner: Universalist National Convention

1928 No. 117253, 13 September. Raze eight brick buildings, 25′ × 60′ × 14′-6″ for Universalist Church.

1928 No. 117651, 29 September. Excavate for new building.

1928 No 118543, 30 October. Build retaining wall.

1929 No. 119039, 16 July. Permit to build.
Architects: Allen & Collens; builders: Boyle & Robertson, Inc.; estimated cost: $207,000. Three story concrete and brick structure.

1930 No. 130231, 22 January. Install 15 horsepower motor in basement for pipe organ. Contractor: A. Gotefried Company

1955 No. B4385, 4 October. "Replace cast stone work on tower stair roof. Replace brick damaged by lightning."

Architectural Drawings or Prints

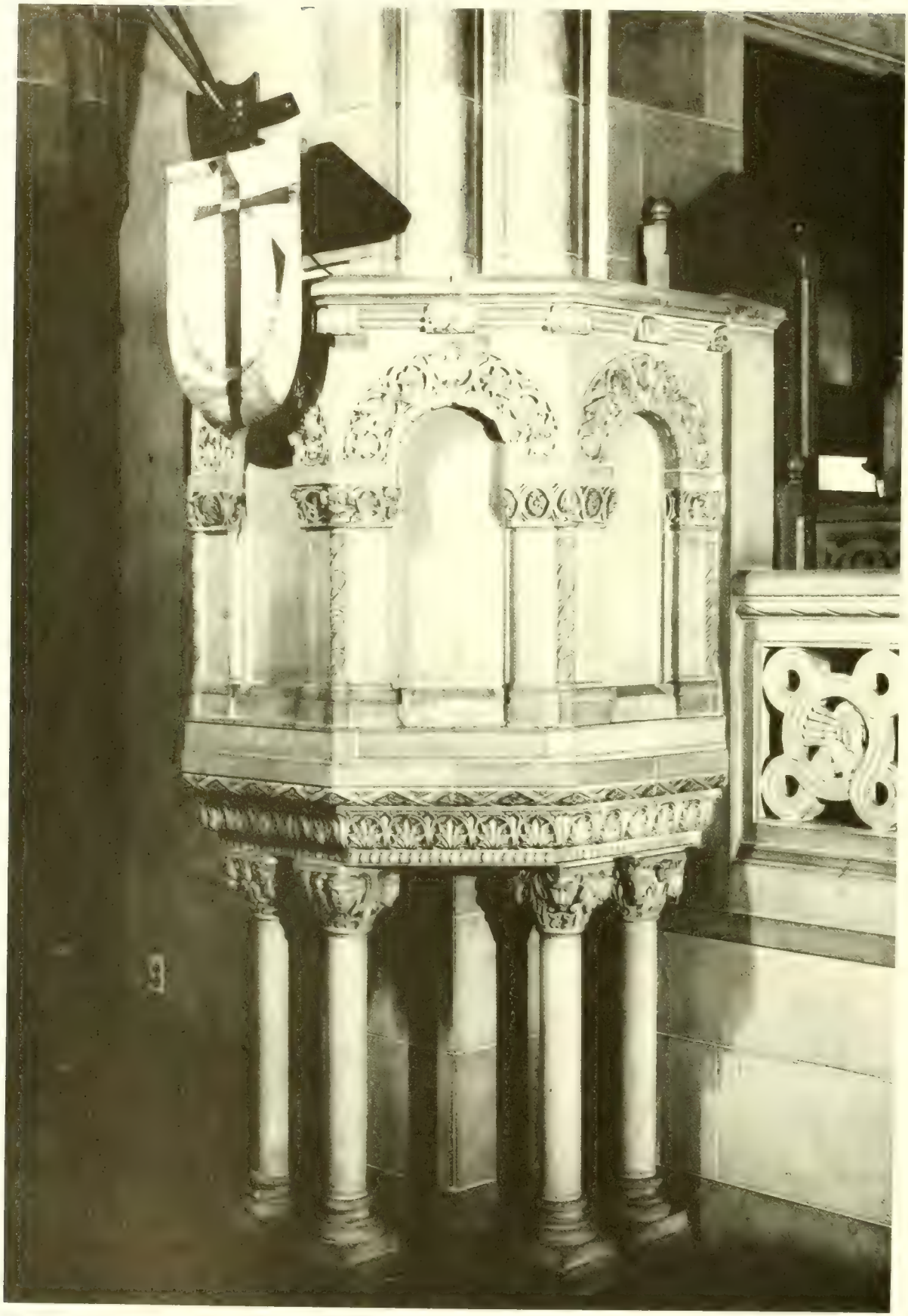
The church has a large number of blueprints of original architectural, structural, and mechanical drawings; and detail drawings of the frieze inscription on the reredos (made by the Galassi Mosaic and Tile Company, Boston), pulpit, lectern, font, and font canopy. There are also drawings for the binding on a Bible to be placed on the lectern, a vase for the communion table, and offering plates; it is doubtful if any of these was fabricated.

Photographs or Sketches

The church has five early photographs of the building: (1) under construction, basement level, showing Scottish Rite Temple in background; (2) under construction, exterior walls up through clerestory level;

North aisle bay.





The pulpit

(3) laying of conerstone; (4) Reverend van Schaik speaking at cornerstone laying ceremony; (5) completed building, partial view, Sixteenth and S Street facades.

Sketches reproduced in:

The Christian Leader, 1927. Perspective view of exterior, 26 February, p. 272; sanctuary, looking toward chancel, 5 March, cover; pulpit, 9 April, p. 457; lectern, 16 April, p. 492; communion table, 23 April, p. 521; baptistry, 30 April, p. 559; pews, 7 May, p. 591; bay and windows, 14 May, p. 624; rose window, 21 May, p. 653. It is noted here that the sketches for some of the items—pulpit, lectern and font in particular—depict designs different from the existing. Likewise, the general exterior and interior views differ from the church as built.



The residences at 1822 and 1824 16th Street

1816–1826 Sixteenth Street, N.W.

These six remaining houses of a formerly longer row are on the west side of Sixteenth Street, adjoining the Universalist Church on the south and extending north to Swann Street. They are in Square 177 on subdivision lots 87–92.

Previous Structures on the Site

None known.

History

In November 1878 Robert A. Balloch bought from John George Adams a section of Square 177 with frontage on Sixteenth Street between Swann and S streets and additional frontage on S Street. This included lots 17–29 inclusive and lots 47–56 inclusive. (See Liber 898 folio 419.)

On 26 November of that year Balloch obtained a building permit (No. 1614) to build ten row houses on the Sixteenth Street frontage (lots 47–56), each lot being 18 '–6 " wide. (A 20 foot wide lot on the corner of Sixteenth and S streets was not included in the permit.) However, the width of each house as stated on the permit was only 14 '–6 ", and on 3 June 1879 Balloch subdivided his property into thirteen, 14 '–6 " lots. This gave him space for thirteen houses, and although there are no permits for the three additional houses, it seems that changes were made at some point between issuance of the permit and date of the subdivision and thirteen structures rather than ten were erected. Eight houses were demolished in 1928 for the Universalist Church, including the corner house with an address on S Street, leaving the six now standing. The permit listed no architect or builder; the cost for ten houses was estimated at $30,000.

These small houses were generally tenant, rather than owner, occupied until the turn of the century. Ten of them were sold to William Hooper a year after they were built; in the 1890s they were owned by the Massachusetts Mutual Life Insurance Company, to whom Hooper had been indebted.

Prominent residents on the block during the 1890s were Edward Everett Hayden at 1802 and Joseph Silas Diller at 1804. Hayden, a naval officer, meteorologist, and authority on ocean storms, was also a vice president of the National Geographic Society from 1890 to 1893. Diller was employed at the U. S. Geological Survey and wrote extensively for scientific journals. At the northern end of the block, the Reverend H. Allen Griffiths and his family occupied 1824 and 1826 for many years, their tenancy and ownership extending from the 1890s to 1978. Reverend Griffith, an Episcopal minister who established All Saints Episcopal Church at Chevy Chase Circle in 1897, had also been rector of the Silver Spring parish and was chaplain at the Soldiers' Home from 1899 to 1932.

As the neighborhood began to change after World War II, and especially in the late 1960s, the row houses suffered the fate of much of Sixteenth Street's residential architecture. Those not owned by the old families were allowed to deteriorate, turned into rooming houses, or left vacant. Fortunately, the amenities of Sixteenth Street as a place of permanent residence began to be apparent in the 1970s. In the 1800 block architect Dennis Brown and his wife Ruth purchased 1820 to renovate as their residence in 1973; in 1976 John and Hank Willard, grandsons of the builder of the Willard Hotel, bought 1818. By the early 1980s all six of the houses had been renovated.

These small houses are included in this book (with brief documentation only) because of their importance to the streetscape, their unusual siting permitting deep front yards, their attractive architectural features, and because they are the earliest known row of any length still surviving on Sixteenth Street.

Architecture

Much of the growth of Washington has relied on speculative ventures, especially in the multiple housing market. At no time was this more obvious than in the building boom of the post Civil War. This chapter illustrates one of the more typical results.

The modest row at 1816 to 1826 Sixteenth Street consists of identical three story brick houses each with a projecting bay. The bays provide both a three-dimensional rhythm to the block as well as vertical emphasis for the buildings themselves. Together with their narrow win-

dows, the houses embody the popular hallmark of Victorian design: verticality.

The row shares a low mansard roof interrupted by gabled vents which supply air to the attic crawl spaces. The peaks of the vents provide their own vertical accents while the decorative wrought-iron "ridge" railing common to the houses further stresses their height. The railing along with the cast iron stoops help furnish a richness to these otherwise simple homes. The builder also used plain brick hoods for the windows and door lintels, again as a relatively inexpensive enrichment motif.

To prevent a desireable characteristic from getting out of hand, a heavy continuous cornice was added to counterbalance the verticality and prevent the houses from appearing too narrow. The cornice provides the solidity the structures might otherwise have lacked.

Even though only six of the original group remain, the houses are remarkably intact. They give to the street a uniform, almost naive vitality and charm often lacking in their more pretentious neighbors.

The demolition of 1802–1814 16th Street and 1601 S Street, Sept.–Oct. 1928.
Universalist National Memorial Church archives





The residences at 1816–1826 16th Street.



2460 Sixteenth Street, N.W. The Embassy of Ghana (formerly the Embassy of France)

Originally both residence and chancery for the French embassy, this building is now owned by the government of Ghana and used only as a chancery. It is located on the west side of Sixteenth Street, at Kalorama Road, on lot 50, Square 2571.

Previous Structures on the Site

None known.

History

The impressive residence at 2460 Sixteenth Street was one of Mary Henderson's early ventures, built with the expectation that it would be used for embassy purposes. She and Senator Henderson purchased the land in three transactions in 1906, the property being known at that time as lots 26 and 37, and parts of lots 23 and 24, in Block 6, Meridian Hill. On 13 February 1907 Senator Henderson combined these lots to make lot 50. Subsequently the block designation was dropped, and the lot was assigned to Square 2571.

Mrs. Henderson commissioned her favorite architect, George Oakley Totten, to design a residence for this roughly triangular site. The permit was issued in March 1907 with the George A. Fuller Company as the builder; cost was estimated at $75,000. Twenty years later Mrs. Henderson recalled, in a magazine interview, how the residence came into being.

> "It came about", Mrs. Henderson relates, "in a conversation with M. Jusserand, former French ambassador. He was lamenting to me his dissatisfaction with the French headquarters, then on S Street. An idea flashed into my mind.
>
> 'Let me build an embassy for you', I suggested.
>
> 'But', he hesitated, 'we cannot afford to pay too much.'
>
> 'Don't worry about that', I assured him 'I shall not charge you a cent more in rent than you are paying now. Choose your site and we'll begin right away.' And we did."[1]

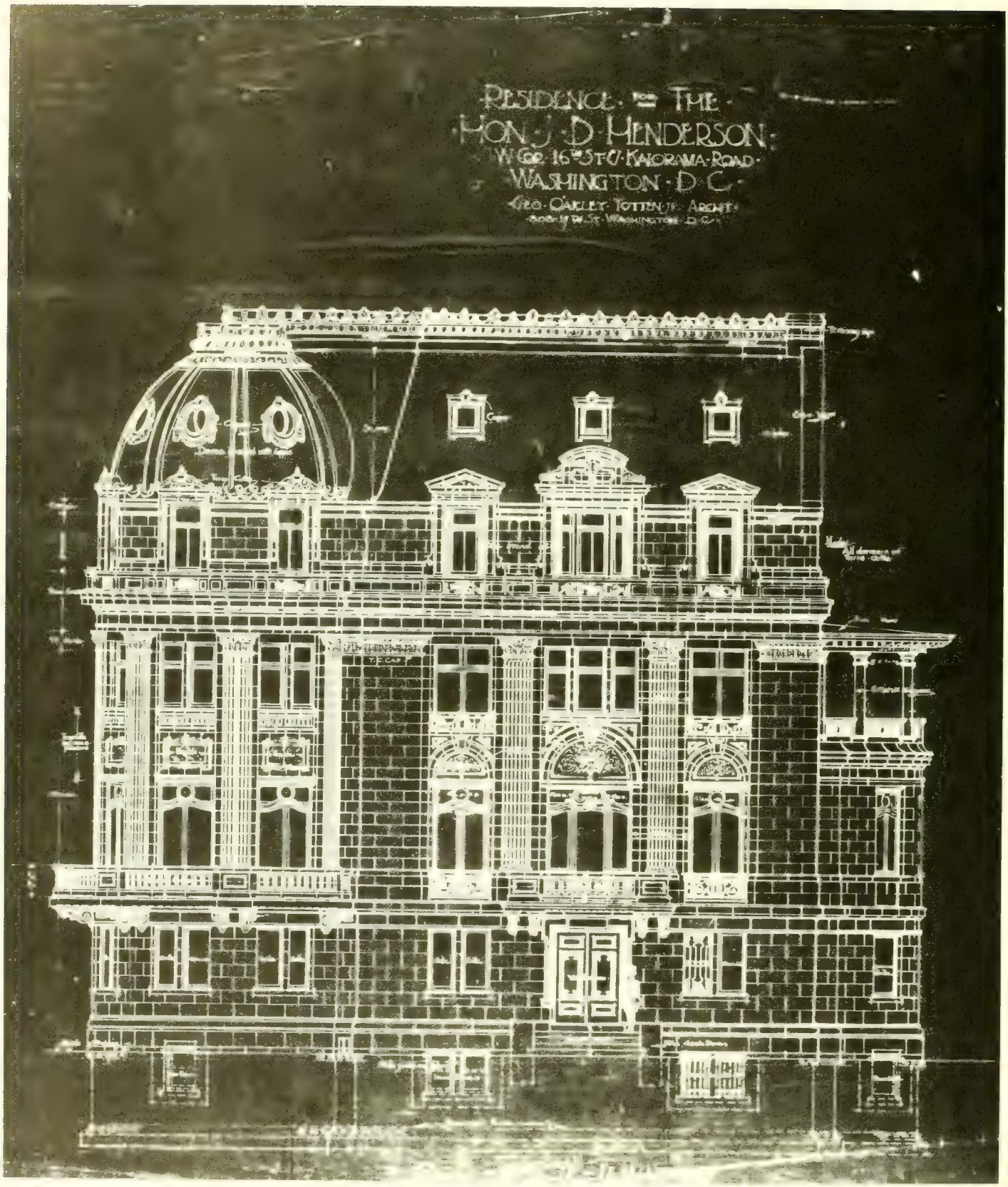
Mrs. Henderson, and later her estate, retained ownership of the building while it was occupied by the French embassy. The *Evening Star* real estate page for 19 September 1908 noted that the new embassy building had been completed and furnished. The furnishings were for the most part Mrs. Henderson's, although Ambassador Jusserand apparently augmented them with his own possessions. His successor, Emile Daeschner, did not rent the house furnished; he lived in an apartment until furniture arrived from his own residence and the French government sent authentic French antique furniture, paintings and other works of art, Sevres vases, and Gobelin tapestries.

Jusserand was the principal occupant of the residence while it was the French embassy—from 1908 until his retirement in 1925. It was the scene of brilliant dinners and other social functions, but also, during the critical war and post-war years, of many conferences on grave political and economic issues. Jusserand was host to Marshal Joffre in 1917, and in 1921 to the premier of France, Aristide Briand, here in November to attend the Conference on the Limitation of Armaments and take part in the ceremonies accompanying the interment of the unknown soldier at Arlington.

Even before Jusserand retired there were plans for a new embassy building. The *Evening Star* for 14 June 1923 reported that this had been under consideration as early as 1914, and at the time the article was written the French government was said to be considering selling the land then owned (location unknown) and purchasing "another more available site for $185,000." There was no further clarification, but deed records show that on 28 September 1923 Mary Henderson sold to the French government property in Square 2574 with frontage on Sixteenth and Euclid streets, at the north end of Meridian Hill Park, and another site on the northeast corner

[1] G. L. Waddell, "A Landlady to Nations". MLKW, French embassy clipping file; no magazine name given, clipping stamped 25 Nov. 1927.

The former French Embassy c. 1920. Presently the Embassy of Ghana.
Library of Congress, Prints and Photographs Division



Drawing of 16th street elevation filed with permit, 2 April 1907.
National Archives



View from southeast published in the *American Architect & Building News*, 12 August 1908

of Fifteenth and Euclid, in Square 2666. The price was $185,000. (Liber 5059 folio 432)

Lack of office space was evidently becoming critical, and on 9 April 1927 the *Star* reported that Mrs. Henderson was planning to build a chancery, designed by George Oakley Totten, and lease it to the French government. The location given was Fifteenth and Euclid Streets, "a block east of the site at Sixteenth and Euclid where the French government plans to erect . . . a new and more elaborate embassy." Since the chancery was to be built and leased by Mrs. Henderson, the site was not the one on the northeast corner that she had sold to the French government four years earlier. There is no indication that the chancery was ever built; the French embassy offices were listed elsewhere in the years following this announcement.

Plans for a new embassy went ahead, and in an undated article, sometime around 1930, the *Star* ran an article with a headline that read, "France to Erect $1,000,000 Embassy; Eighteenth Century Chateau Will Face Meridian Hill Park"[2] The architect was Paul Cret, a native of France then practicing in Philadelphia; he was working on the design of the Folger Library in Washington at the time.

Unfortunately the embassy was never built; in January 1936 the French government purchased the present embassy at 2221 Kalorama Road from John Hays Hammond. The cost was $400,000, including furnishings, furniture, and household equipment, according to the *Washington Herald* (11 January 1936). This was considerably less than the one million dollar building planned in 1929. On 1 February 1936 the Washington Times reported that Ambassador de LaBoulaye had left the old embassy on Sixteenth Street and moved into his new home.

Mary Henderson was dead by this time, and those who administered her estate were apparently not concerned with finding a tenant of the kind she would have deemed suitable. Perhaps they did try, but found no one interested in the

[2] MLKW, French embassy clipping file.

large, aging house. Whatever the situation, 2460 Sixteenth Street went from embassy to rooming house in a matter of months. The "adaptive reuse" was reported in the *Washington Daily News* on 10 November 1936; the statement was made in a matter-of-fact way, no astonishment being expressed at the abrupt transition. The new establishment was named the Casa Loma Hotel.

Strangely, there are no building permits from 1937 to document the conversion to a rooming house. The Henderson estate retained ownership of the property until 1941, when it was sold to Bertie S. Gillespie. She continued to operate it as a rooming house, calling it the Gil-Bert Hotel. Several permits were issued to Mrs. Gillespie for the usual plumbing and partition work. Although individual occupants were not listed under the street address in the city directories, the 1954 directory showed two churches: Church of the Healing Christ and Church of the Two Worlds. It is probable that they met in the salon. Mrs. Gillespie sold the house in 1959 to E. Paul Davis, and in 1960 he received a permit "to install three partitions, second floor ballroom, to make three additional rooms . . . Build a closet 3′ x 3′ in each room." The "ballroom" may have been either the dining room or the salon. The next month he sold the house to the D.R.H. Corporation. By this time a more genteel name had been given to the old French embassy: Graystone Manor. In October 1961 it was sold again, this time to a firm called Global Construction Company, Ltd. of Nassau. In November they received a permit that read: "Remove existing nonbearing partitions. Complete drawings for alteration to be submitted at later date." The building was listed as vacant. In the same month Global Construction transferred ownership to the government of Ghana, and in January 1962 the major alteration permit was issued for conversion to chancery use. The architect was Milton Scheimgarten of Elizabeth, New Jersey; cost was estimated at $50,000. The government of Ghana continues to use the building for chancery purposes, with the ambassador's residence located elsewhere.

Architecture

Mary Foote Henderson had Ambassador Jean Jules Jusserand in mind when she ordered designs for an embassy to be built at 2460 Sixteenth Street. She apparently stipulated the "French style" and perhaps suggested the general disposition of spaces as well. "The interiors are usually left as I plan them," she once proudly stated.[3] Mrs. Henderson was in the habit of providing her architect, George Oakley Totten, with requirements as to style and lay-out of each of her buildings. He, in turn, provided a finished set of drawings which aggrandized his client's wishes in the most extravagantly decorated manner budget would allow. Mrs. Henderson was of the opinion that twice the size and twice the ornament meant twice as beautiful.[4] In this light, the buildings designed and built for her have a speculative vulgarity not unlike a number of sumptuously appointed suburban mansions built outside of Washington in the 1980s.

The old French embassy was indeed a large, almost appallingly elegant, mansion. After all, it was set down in the middle of a former corn field, the neighboring residences for the most part isolated cottages or short rows of very modest townhouses.[5] In itself, however, the residence was bright, airy and stylish, the sequence of rooms well-suited to the peculiar shape of the site. Perhaps to his credit, in bowing to the will of his client, Totten went farther than to imitate eighteenth century French styles, a popular image at the turn of the century. He chose instead to emulate the most current Parisian architectural fashion.

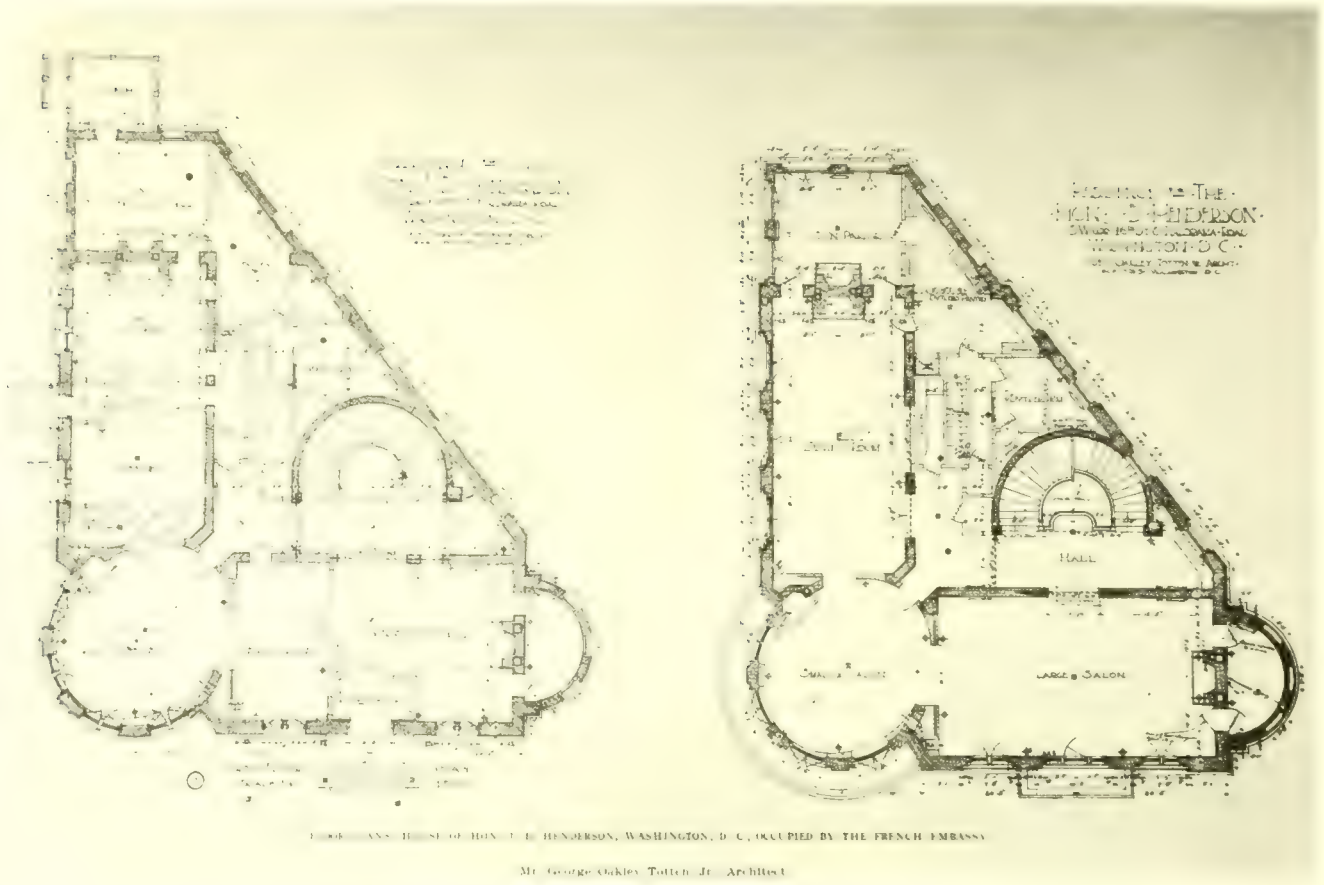
In many ways, La Belle Époque, as the era was to be called, was flamboyant, extravagant, vulgar. Aside from Art Nouveau, which is really a separate if contemporary topic, the French architectural profession seemed to delight in redefining the style of Louis XVI by way of the Second Empire in terms that were exploitive, bombastic and inflated. Undoubtedly, it was this excess into which they were born that provoked the next generation, led by such Young Turks as LeCorbusier, to advocate the demolition of large sections of Paris, such was the extremity of their reaction. In all justice, La Belle Époque was not without charm, and providing buildings with large expanses of plate glass was an additional saving grace.

George Oakley Totten, a student at the École des Beaux Arts from 1893 to 1895, would have been aware of current trends in Paris. In fact, a similarity exists between the embassy building at 2460 Sixteenth Street and Paul Sedille's Printemps Department Store of 1882. (Of course, the speculative connotations that arise in regard

[3] G. L. Waddell, op. cit.
[4] Mary Foote Henderson, letter to the editor, *ES*, 19 Mar. 1900.
[5] Aside from their own "castle", the Hendersons had built only one other mansion prior to the French embassy: the "Pink Palace".



Entrance facade.



Floor plans as published in the *American Architect & Building News*, 12 Aug. 1908.

to adapting the design of a department store for an embassy are interesting but not relevant to this chapter.) More current to Totten's attendance at the École was the 1890 Immeuble de la New York (1 Rue Le Peletier) by Georges Morin-Goustriaux. Despite having won an architectural award, the building represented the height of excessiveness. By comparison the French embassy design was a study in restraint, although one might speculate that had the design been more provocative it would have both ruined Mrs. Henderson's budget and offended her more conservative taste in general (not to mention the taste of everyone else in Washington).

As built, the embassy was consistent throughout. Little fault can be found in the generous ratio of window to wall surface. The decoration, if excessive, is logical. The interiors, heavy-handed as they were, took their cue from the exterior;[6] for example, the doorways imitated the ogee roundels of the window transoms. The arrangement of the rooms and the location of outdoor spaces such as porches are evidence that careful attention was given to a full range of needs in relation to the time of day and position of the sun.

The use of terra cotta, a common finish and decorative material at the turn of the century, was a practical choice on Totten's part, providing a durable ornament that was far less expensive to produce than the hand-carving required by limestone. Terra cotta has a glazed finish and, as a casting, tends to have a curiously rounded, lumpy profile. Whether this result happens to be good or bad is not relevant. As a quick study, the ornament is effective, it works. Unfortunately, this cannot be said for the entire exterior of the embassy structure.

Totten's impression of La Belle Époque was charmingly expressed. The primary facades, which are nearly twin images, are joined by a delicately flamboyant tower having the disarming look of a thermos bottle. As early Pop Art, it has enormous appeal. The problem, however, lies in the treatment of the gable end walls at the north and west. The dormer and attic levels

[6] The interiors were altered and subdivided over the years although the present owners have attempted to rehabilitate some of the spaces by removing partitions.



View from the northeast



View south down 16th street showing blank gable.

are completely devoid of any decorative motif whatsoever, a glaring contrast to the rest of the building. The north gable is especially vulnerable as it is seen straight on by those traveling south on Sixteenth Street. Obviously Totten found himself at a loss when he discovered that his chimney would force the attic windows out of alignment with the rest of the facade. For Totten, however, "blank" gable ends were not uncommon (see 2349 Massachusetts Avenue, *MAA* 1).

In later years, the building suffered a number of grave indignities. At one point, the dining room was subdivided into two "apartments". More grievous, however, was the construction of a singularly unimpressive apartment building immediately adjacent to the embassy property on the south and west. As a result, the south facade can only be seen obliquely and the sunlight and views from its windows are permanently eclipsed.

Site

Orientation: the building faces east toward Meridian Hill Park on an oddly shaped polygonal corner lot measuring 112′-0″ at Sixteenth Street by 170′-6″ at Kalorama Road. The ground rises approximately 1′-6″ from the public sidewalk to the base of the entrance stoop. The dimensions do not include a 43′-0″ wide public space between the back edge of the sidewalk and the building line.

Paving: granite-curbed, scored concrete, elliptical drive from Sixteenth Street to entrance, bisected by a concrete walk and three granite risers between cheek walls connecting public sidewalk to head of drive at entrance. Three granite risers from drive connect to a concrete walk which gives access to the original chancery offices on south. Parking area at rear of structure off Kalorama Road.

Landscaping: 2′-6″ high clipped hedges originally bordered drive and walkways. The hedges have been removed. Present lawn augmented by several kinds of low evergreen and flowering shrubs.

Exterior

Dimensions: following a roughly pentagonal plan including projecting bay and tower, the building measures 72′-4½″ on Sixteenth Street (east), 81′-0″ across the south facade, 19′-10½″ at the west kitchen wall, 64′-9″ across the northwest service elevation parallel to Kalorama Road and 26′-7″ on the north, the semicircular bay acknowledging the intersection of the two streets which form an acute angle. The structure rises approximately 60′-0″ from the drive at the entrance stoop to the roof ridge.

Foundations: four principal brick footings in addition to 4′-0″ wide concrete foundation slabs, together 1′-0″ deep.

Structure: brick bearing walls and wood, double floor construction, with steel bracing.

Areaways: basement windows protected within stone wells. Pipe railings protect areaway and steps to basement entrances on south beneath side entrance stoop.

Walls: limestone; ashlar masonry. Base with torus cap. Bead, frieze and cavetto form belt course which acts as lintel for ground floor openings and sill for first floor. Two-story, fluted pilasters on plinths separate windows of principal facades. Decorative composite capitals of pilasters and flanking corner piers are terra cotta. First and second story windows separated by semicircular terra cotta friezes centered by cartouche; the exception being the tower which has marble panels set in decorative terra cotta frames capped by a frieze of guilloche as base for second floor window sills.

Entablature: terra cotta. Talon and fascia architrave, narrow frieze, denticulated corona and cavetto cornice which supports a panelled, terra cotta parapet interrupted by ornamented balustrade panels centered at each bay. Secondary cornice at dormer level is copper and serves as gutter. Cornice capped by terra cotta scroll and anthemion cresting at tower.

Roof: slate. Partial mansard with ornate copper palmette ridge cresting. Building terminated at north and west by gable ends. Tower capped by copper dome with ribbing and elaborate palmette ridge crown (now missing).

Chimneys: limestone with terra cotta caps; help terminate gables.

Stoops: five granite risers between limestone cheek walls connect drive to entrance level. Cheek walls capped by decorative cast iron lighting standards which originally had globe lights. Cast iron steps and railings lead up to side entrance to original chancery offices on south. Original open deck, roughly 12′-0″ wide, off kitchen, constructed of wood with lattice-work panels for railings and between support posts.

Balconies: over entrance door and at tower; 4′-0″ projections. Concrete floor of each balcony supported by pairs of acanthus leaf consoles. Limestone railings have terra cotta guilloche balustrades.

Porches: over first floor projecting semicircular bay at north; wood-raftered, having a terra cotta lattice-work balustrade interrupted by limestone columns with terra cotta capitals. Over first floor "sun parlor" above kitchen; wood-raftered, with terra cotta lattice-work railing and piers.

Doorway: principal entrance has raised panel double doors set in deep reveal and limestone surround. Surround consists of cable moulding and panelled, plinth-supported architrave having cros-

settes at base and head, infilled at lintel by rinceau interrupted by centered address panel.

Windows: wood casement. Wrought iron grilles ornament and protect ground floor openings. Principal windows of first floor have ogee curve to transom bar which twists to form roundels superimposed on transom glazing. Decorative wrought iron railings protect French doors not opening to balconies. Second floor windows have transoms and decorative railings only at south elevation and flanking windows of east elevation. Dormer windows set in elaborate terra cotta surrounds consisting of composite pilasters and pediments; exception is tower which has a rope frieze architrave and console crown. Windows on Kalorama Road and those venting service rooms are double-hung.

Interior

Entrance Hall:

Flooring: carpeted.

Baseboard: 7″ high; grey-veined white marble interrupted by torus base for Tuscan pilasters.

Walls: plaster scored to resemble stonework. Tuscan pilasters support entablature.

Entablature: Fascia and reverse cyma architrave, plain frieze, bolection and corona cornice.

Ceiling: 9′-10″ high; plaster.

Doorways: 8′-7″ high archways with segmental heads formed by voussoir scoring and centered by acanthus keystone. Single doors flanking chimney, 6′-9″ high, raised crossette panelling; fascia and ogee architrave broken by overdoor tablet flanked by consoles which support bolection and corona cornice.

Chimney: projects 1′-6″.

Hearth: (covered by carpeting.)

Firebox: 3′-6″ wide by 2′-3″ high by 1′-4″ deep; cast iron, Florentine style.

Mantel: wood and plaster; acanthus and swag consoles capped by portraits busts flank neoclassical frieze and support talon shelf 6′-2″ wide by 3′-11″ high by 1′-2″ deep.

Stair Hall: (ground floor)

Flooring: carpeted.

Baseboard: 7″ high; grey-veined white marble, acts as support for pilasters.

Walls: plaster scored to resemble stonework. Ionic pilasters support entablature and acanthus modillions at stair and south corridor.

View of vestibule from entrance hall.





Entrance hall mantel.

View of foot of main stair from entrance hall.





Stair hall

Entablature: fascia and reverse cyma architrave, plain frieze, bolection and corona cornice.

Staircase: the elliptical stair provides access to four principal floors as well as basement. The carriage consists of grey-veined white marble risers, treads and closed stringer. From the ground floor, ten 7″ risers ascend to a mid-landing with ten additional risers to the first floor. The banister is wrought iron in a guilloche pattern with a mahogany handrail painted white. The wrought and cast iron newels consist of clustered acanthus-leaf balusters.

Stair Hall: (first floor)

Flooring: carpeted.

Baseboard: 8½″ high; fascia with scotia cap.

Dado: wood, raised panels in bolection moulding. Breaks forward as pedestals for stair piers.

Chair rail: 2′-9″ high; fascia between bead mouldings and handrail.

Walls: plaster. Fluted, composite pilasters on pedestals form piers which flank staircase.

Ceiling: dropped for installation of ventilation system; cornice eliminated.

Doorways: painted and set in Baroque carbuncle architrave. Double doors to salon, 7′-4½″ high, raised panels in bolection moulding; doors shortened by squaring off tops. Baroque overdoor panel, 10′-5″ high from floor to top.

Salon:

Flooring: oak; simplified Fontainebleau pattern.

Baseboard: 5½″ high; fascia with scotia cap.

Dado: wood; raised panels in bolection moulding.

Chair rail: 2′-6″ high; fascia between bead mouldings and handrail.

Walls: wood border framing recessed, crossetted, plaster panels.

Entablature: fascia and talon architrave, console and garland frieze, corona and talon cornice.

Ceiling: 13′-1″ high; plaster. Scotia cove as border.

Doorways: Baroque carbuncle architrave surrounding doors and overpanels, 10′-5″ high. Doors to sitting room intact, 8′-6″ high to peak of ogee head.

This view was published in the *Catalogue of the Annual Exhibition of the Washington Architectural Club*, 1908.



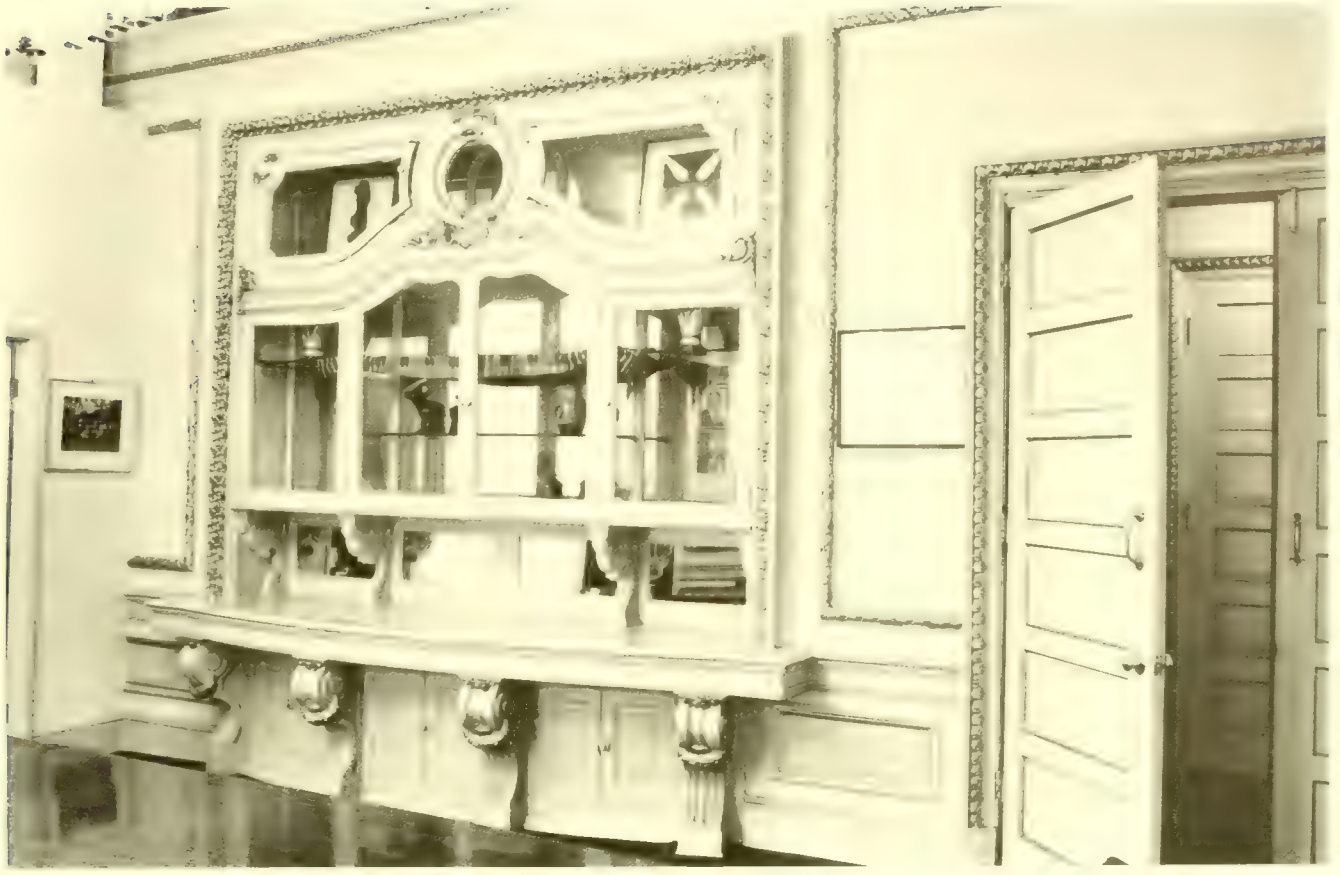
SALON, FRENCH EMBASSY



Current view of salon

Chimney: projects 1′-4″.
Hearth: 6′-4″ wide by 1′-5½″ deep; stone painted black.
Firebox: 3′-2½″ wide by 2′-1½″ high by 1′-8″ deep; cast iron with cartouche fire back.
Surround: 4′-7″ wide by 3′-0″ high; cast iron cove, Rococo style.
Mantel: wood; splayed consoles with Rococo decorative motifs support shelf 6′-10″ wide by 3′-10″ high by 1′-3″ deep.
Overmantel: wood composite pilasters on acanthus pedestals frame tripartite, swag-draped mirror centered by roundel.

Dining Room: (west third of space, including mantel wall, sectioned off by 10′-8″ high partition. East wall rebuilt approximately 3′-0″ forward to accommodate storage space.)
Flooring: carpeted.
Baseboard: 8½″ high; fascia with scotia cap.
Dado: wood; raised panels in bolection moulding.
Chair rail: 2′-7½″ high; fascia between bead mouldings and handrail.
Walls: plaster. Bound bay-leaf moulding provides frame for panels.
Entablature: fascia and talon architrave, plain frieze, egg and tulip with corona cornice.
Ceiling: 12′-10½″ high; plaster (not original).
Sideboard: 10′-10″ wide by 10′-5″ high to top of cabinet. Swag-draped consoles flank cabinets and support swell-fronted counter 2′-7″ high by 2′-8″ deep. Overcounter cabinet in elaborate Baroque style frame, has ogee and roundel glass doors at front and rear for serving from pantry.
Doorways: 7′-11½″ high; raised panel doors in Baroque carbuncle architraves.
Chimney: projects 1′-6½″.
Hearth: 7′-1″ wide by 1′-4″ deep; grey-veined black marble.
Firebox: 2′-7″ wide by 2′-5½″ high by 1′-5″ deep; cast iron, Florentine style.
Surround: 5′-1″ wide by 3′-6½″ high; grey-veined black marble.
Mantel: wood; splayed, acanthus consoles support swell-fronted shelf 7′-2″ wide by 4′-3½″ high by 1′-4½″ deep.



Current view of dining room, detail.

Biographies

Architect

GEORGE OAKLEY TOTTEN, JR. (1866–1939), the son of George Oakley Totten and Mary Elizabeth (Styles) Totten, was born in New York City. He attended public schools in Newark, New Jersey, and the Newark Technical School. In 1891 he received his Ph.B. and in 1892 his M.A. from Catholic University. The Columbia McKim traveling fellowship, awarded to Totten in 1893, enabled him to study at the École des Beaux Arts in Paris from 1893 to 1895.

Totten moved to Washington in 1895 and became chief designer in the office of the supervising architect in the Treasury Department. His independent practice, opened in 1898, was first listed in the business directory in 1899 as the firm of Totten & Rogers, 801 Nineteenth Street, N.W. The residential directory for the same year listed his associate: "Laussat R. Rogers (Totten & Rogers), Philadelphia." Totten and Rogers had been roommates in college. The partnership continued until 1907, when Rogers left to become a painter.[7] Thereafter, Totten practiced by himself.

During 1908 Totten spent several months in Turkey, where he designed the American chancery and a pretentious residence for Prime Minister Issez Pasha. Sultan Abdul Hamid was impressed by Totten's work and asked him to design commercial structures for the Imperial Government. Totten declined and returned to Washington. The Sultan then offered him the position of "private architect to the Sultan of Turkey," which he apparently accepted. However, Sultan Abdul Hamid's overthrow in 1909 for constitutional government terminated his plans. (*ES*, 25 Sept. 1937; *WP*, 18 Sept. 1932)

Between 1897 and 1939, Totten served as an American delegate to the International Congress of Architects in Brussels (1897), Paris (1900), Madrid (1904), London (1906), Vienna (1908), Rome (1911), Brussels (1925), and Budapest (1932). During World War I he was commissioned as a major in the Army Engineers Corps.

[7] Interview with Totten's son, George Oakley Totten, III; 9 April 1974.

Totten's architectural career was confined largely to the design of costly residences. As Mrs. John B. Henderson's "official" architect, he designed close to a dozen such buildings, to be used for embassies and legations, in the Meridian Hill area. Included in this group are 2401, 2437, and 2535 Fifteenth Street; and 2460, 2600, 2620 (demolished), 2622, 2640, 2801, 3145-47, and 3149 Sixteenth Street. Totten was also responsible for a residential remodeling and addition at 1333 Sixteenth Street, and a house at 1520. Houses in nearby areas included those at 1830 Nineteenth Street, N.W., and 2237 California Street, N.W.

In the Massachusetts Avenue-Sheridan Circle area Totten designed houses at 2131, 2221, 2223, and 2225 R Street; 1743 Twenty-second Street; 1606 Twenty-third Street; and 2007, 2221, 2223, 2228, 2230, 2315, and 2349 Massachusetts Avenue. Like those on Sixteenth Street, the majority of these residences are presently used for embassy purposes.

Larger buildings designed by Totten in Washington include the old University Club, 900 Fifteenth Street, N.W., the Congressional Club, 2001 New Hampshire Avenue N.W., an office building at 1800 E Street, N.W., demolished, and one at 115 B Street, N.W., also demolished.

Outside Washington Totten designed a post office in Waterbury, Connecticut; a federal building in Newark (in association with William E. Lehman); a residence in Bennington, Vermont, for E. H. Everett; and residences in New Jersey. He also designed a country house outside Washington, in suburban Maryland, for F. E. McCormick-Goodhart.

The interior and exterior detailing of these buildings exhibits a melange of architectural styles. Fascinated with ornament, Totten applied it liberally and often indiscriminately. His buildings depend on this decoration for effect; without it, they are frequently awkward in massing and relationship of elements. In short, they tend to be all surface and no substance.

Totten's interest in historical styles led him to a study of Mayan architecture and the publication of a book, *Maya Architecture*, in 1926. It was through this interest that Totten met his wife, Swedish sculptress Vicken von Post. She had come from Sweden for an exhibition of her work and was asked by Totten to do some ceramic friezes for an Aztec museum he was designing. They discovered many mutual interests and were married within a matter of months. Mrs. Totten was most well known for her porcelain figurines, but she was a painter as well, and the author of several children's books, written and illustrated to amuse the Totten boys, George Oakley III and Gilbert von Post. She also won a competition to design a figure of the Madonna, to be placed in a reproduction of the grotto at Lourdes in the Church of the Immaculate Conception.

George Oakley Totten was a member of the American Institute of Architects and at one time president of the Washington chapter. He was a director of the Allied Architects of Washington. Totten was given honorary memberships in the Old Russian Society of Architects and in architectural societies in Belgium, Austria and Spain. He was a member of the Society of Military Engineers, The Washington Board of Trade, and the University and Chevy Chase clubs.

Sources not mentioned in text: *NCAB*, *WWWA*, *WWNC*, Withey; *ES*, 20 Mar. 1931; 8 July 1932. Obituaries: *ES*, *WP*, 2 Feb. 1939; *NYT*, 3 Feb. 1939, 15:2; *AF*, vol. 70, no. 4 (Apr. 1939), p. 54. Mrs. Totten: *WH*, 12 July 1931; *WT*, 24 May 1937; *WH*, 29 June 1938.

Builder

The George A. Fuller Company, founded in 1882, is today one of the world's best known building construction firms. With headquarters in New York City, the company also has regional offices in Boston, Washington, Chicago, Miami and Los Angeles. At the time of its centennial in 1982, the Fuller Company had over three hundred permanent employees and had built more than four thousand buildings.

The firm had its beginnings in Chicago, where its founder, George A. Fuller, was one of the pioneers in the development of the iron and steel frame high-rise building. In 1889 he built the Tacoma Building by Holabird & Roche, one of the most structurally innovative of these buildings. He also built Burnham & Root's masonry Monadnock Building (1891) and many other iron and steel frame structures, including Holabird & Roche's Marquette and Old Colony buildings, both dating from 1894.

Fuller died at the age of forty-nine in 1900. His son-in-law, Harry St. Francis Black, who had joined the firm in 1896 and was subsequently made vice president, then became president and remained with the firm until his death in 1929. Just prior to Fuller's death, a branch office had been opened in New York, and Harry Black successfully sought backing from men prominent in realty and banking circles in that city, Henry Morgenthau being one of these. In 1901 the old Illinois corporation was dissolved and a new firm

incorporated in New Jersey. A new building was erected in New York to house the growing company, the Fuller Building at Twenty-third and Broadway, designed by Daniel Burnham and now known as the Flatiron Building. In the first decade of this century the Fuller Company built a number of landmark buildings in New York, including the Plaza Hotel and Pennsylvania Station, the latter unfortunately demolished. They also built Macy's Department Store and many well-known high-rise buildings.

The Fuller Company was also active in Washington in the pre-World War I years. Projects here included the Willard Hotel, Evening Star Building, and many fine residences, most of which are now embassies. Those documented in this series of volumes on the architecture of Massachusetts Avenue and Sixteenth Street include: 1746 Massachusetts Avenue, N.W., the Canadian Embassy; the Washington Club at 15 Dupont Circle; 2200 Massachusetts Avenue, N.W., the Embassy of Luxembourg; 2311 Massachusetts Avenue, N.W., formerly the Nationalist Chinese Embassy; the Hitt house at 1511 New Hampshire Avenue, N.W. and the John R. McLean house, 1500 I Street, N.W., both demolished; 1125 Sixteenth Street, N.W., the Embassy of the U.S.S.R.; 2829 Sixteenth Street, N.W., the Mexican Embassy; 2460 Sixteenth Street, N.W., formerly the French, now the Ghanaian Embassy; and the Polish Embassy at 2640 Sixteenth Street, N.W.

During World War I the Fuller Company turned to the construction of military bases and to building ships of reinforced concrete. Between the two world wars, Fuller built many of the major government buildings in Washington, the great white marble and limestone structures that characterize the capital today. Among these are the Lincoln Memorial, the Arlington Memorial Amphitheatre and Tomb of the Unknown Soldier, the Department of Justice, National Archives, and the Supreme Court. Fuller is also the builder of the National Cathedral. In Philadelphia the firm built one of the first and finest skyscrapers in the International Style, the Philadelphia Savings Fund Society.

In 1929 the Fuller Company moved to its new headquarters, the Fuller Building at Fifty-seventh Street and Madison Avenue in New York, a forty story structure known today for its Art Deco detailing and Eli Nadelman's sculpture symbolizing the development of the skyscraper. Public building projects, particularly those in Washington, helped Fuller through the Depression years. World War II brought a tremendous increase in construction activity, a return to building military bases and, especially, defense plants. The most notable of these was the Dodge Chicago Plant, the largest factory ever to have been built, with one of the nineteen buildings on the site enclosing eighty-two acres under one roof.

In the post-war period, Fuller built such modern landmarks as Lever House, the Seagram Building, Union Carbide and CBS buildings, and the UN building, all in New York; the Alcoa Building in Pittsburgh, Mile-High Center in Denver, and the Bank of America Building in San Francisco.

Overseas, Fuller work includes the Aramco Headquarters in Saudi Arabia, the Maranouchi Building in Tokyo, and in Canada, Place Ville Marie in Montreal. Fuller has also been a major builder of hotels, in this country and abroad, and of large industrial complexes and hospitals. Recently, the firm entered the field of renovation of older structures, a notable example being the renovation of the Cooper Union for the Advancement of Science and Art in New York.

George Allon Fuller (1851–1900) was born in Templeton, Massachusetts. He graduated from Andover College, studied at MIT for one year, and then went to work as a draftsman in the architectural office of his uncle, J. E. Fuller, in Worcester, Massachusetts. At the age of twenty-five he entered the office of Peabody and Stearns in Boston, and as manager of their New York office supervised the construction of the First National Bank at Broadway and Wall Street, and the old Union League Club.

Realizing that his interests lay primarily in building construction, Fuller left the east coast in 1880, and with C. E. Clark of Boston opened a contracting business in Chicago, where architects were particularly receptive to the new building technology in which Fuller was interested. Two years later, Clark left and the George A. Fuller Company was established.

Fuller worked with the leading architects of the so-called "Chicago School" and built a large number of the iron and steel frame buildings for which the city is famous. At the time of Fuller's death, the *New York Times* (15 December 1900) commented:

> No other firm in the world, perhaps, has played so large a part in revolutionizing the building trade as the George A. Fuller Company, and to it is primarily due the credit of having originated many of the actual construction methods now in use. Twenty-eight of Chicago's largest buildings were erected by the firm under Mr. Fuller's

personal supervision. Many of the World's Fair structures were built by him. The firm also erected some of the largest structures in New York, Boston, St. Louis, and Pittsburgh.

Unfortunately, by 1895 Fuller was already in failing health, and he died a young man of forty-nine, in December 1900. His contemporaries held him in high esteem; one of them, his name unknown, left this assessment, found in the Fuller Company's files:

> He was a quiet, modest man, a gentleman in every sense of the word. The popular conception of the man who did for five years every solitary bit of building work that was worth while in the City of Chicago might be that of a polished banker-looking man who did not know a bolt from a rivet or a brick from a paving block, and did not need to. Fuller was not that kind of man. He was of a race that is apparently vanishing from the American scenery. He was first and foremost an expert in his profession. He knew the building business from the ground up. There wasn't a man that ever worked for him that did not or would not admit that Fuller knew more about every single part of the game than he did. He was first and last a builder with a thorough knowledge of what I will call the anatomy of a building. He knew how every part was put together—how it ought to be put together—and was called into consultation many a time by Architects of buildings which he was erecting to advise as to how this or that detail of construction should be arranged. By the men who worked for him he was fairly idolized. Not a man from the common laborer up but was filled with a sort of awe of Fuller's knowledge.



Detail of northeast corner of embassy.

The "thermos bottle" tower. Note that decorative crown over dome has been removed.



George A. Fuller was survived by his wife, who died in 1904, and his only child, a daughter, Allon Mae, who was married to Harry St. Francis Black, her father's successor as president of The Fuller Company.

Sources: Files of the George A. Fuller Company, New York, N.Y.; *WPHW*, obituary, *NYT*, 15 Dec. 1900, 1:3.

Owners

JOHN BROOKS HENDERSON (1826–1913) was born in Danville, Virginia, the son of James and Jane (Dawson) Henderson. The family moved to Missouri in 1892, and both parents died not long after. John went to live on a farm with a minister and his family and developed both body and mind through hard work and prodigious reading. At the age of fifteen he began to teach, and to read law. By the age of eighteen he was practicing in the town of Louisiana, Missouri. Henderson rapidly built up a large practice and through skill and good investments, a large fortune as well. An ardent Democrat at the time, he was elected to the state legislature in 1848 and again in 1856, being prominent in banking and railroad legislation.

Henderson was not so fortunate in his bids for Congress, experiencing defeat in 1850, 1858, and 1860. Already showing his independence, he opposed President Buchanan's Kansas policy, and although he had always considered himself a States-Rights Democrat, strongly opposed the secession of Missouri in 1861, being one of the most important forces in keeping that state in the Union. However, he was opposed to the coercion of the seceded states and bitter towards the Abolitionists of the Republican party until the fall of Sumter, when he changed his mind and raised a brigade of militia, becoming Brigadier General. He did not see active service, however, and in 1862 was appointed United States Senator to replace Trusten Polk, who had resigned. He was elected to a full term the following year.

Henderson had changed from a Democrat to a Republican, from a believer in states rights to a strong Union man; in the Senate his behavior was just as unpredictable. Often he would speak out against a policy only to vote for legislation which supported it. He was definitely not a party man; his "not guilty" vote in the Johnson impeachment trial, which infuriated the dominant Radical element in the party, is evidence of that. For this vote he was denounced and burned in effigy by Missouri Radicals, although he was eventually forgiven by his party and twice ran for political office on the Republican ticket in the 1870s.

In the Senate Henderson served on a number of important committees—finance, foreign relations, Indian affairs—and was responsible for much of the financial legislation of the war as well as aiding Seward in the Alaskan purchase. In 1864 he introduced the Thirteenth Amendment abolishing slavery, believing it would pass only if introduced by a border state member. In 1866 he opposed the Fourteenth Amendment as inadequate, but voted for it in the end. In opposing this amendment, he offered an amendment to the resolution granting Negro suffrage which was almost identical to the wording used later in the Fifteenth Amendment.

Although a severe critic of Johnson, Henderson could not vote for his impeachment, and it was this that brought his senatorial career to an end. In 1869 he returned to Missouri and set up a law practice in St. Louis. He kept his interest in politics, however; in 1872 he was the Republican candidate for governor and in 1873 a senatorial candidate. In both efforts he was unsuccessful. Henderson was not a supporter of General Grant, and in 1884, as president of the Republican national convention, hoped for the nomination of his friend and neighbor, William T. Sherman.

In 1889 John Henderson retired and moved to his new house in Washington. He was a delegate to the Pan American Congress in 1889, wrote constantly for magazines and newspapers, and was for many years a regent of the Smithsonian Institution (1892–1911).

Henderson married Mary Newton Foote, of New York in 1868. They had one son, John Brooks, Jr.

Sources: *DAB*, *BDAC*, *WWWA*; obituary: *ES*, 13 Apr. 1913.

MARY NEWTON FOOTE HENDERSON (1841–1931), born in Saratoga Springs, New York, was the daughter of Judge Elisha Foote of Massachusetts and the niece of Solomon Foote, United States Senator from Vermont (1851–66). It is said that she met Senator Henderson when she came from New York to Washington on a visit "to see how they give those Washington parties." She added: "I want to see a real Senator."[8] They were married soon afterward, in 1868, and moved to St. Louis when Senator Henderson's Senate term ended in 1869. Here Mrs. Henderson involved herself in the founding of an art school, working along with the students in oils and water colors and studying wood carving.

When Senator Henderson retired and returned to Washington, Mrs. Henderson entered energetically into the world of society and also, took an active interest in the development of the city. Sixteenth Street was her primary interest (she often referred to it as "my Sixteenth Street"),

[8] Frances Spatz and William Engle, "Magnificent Mary's Dream Castle", *The American Weekly*, 27 Feb 1949. This article cannot be relied on for accuracy.

but she campaigned for and wrote letters about a number of things which aroused her interest, including the detrimental effect of heavy, noisy double-decked buses on the peace and privacy of residents, noting that passengers could see into bedroom windows. In 1927 she published a booklet entitled *Remarks About Management of Washington in General and Sixteenth Street in Particular*,[9] which consisted of testimony before congressional committees and the District commissioners, as well as reprints of a number of her many letters to the editors of Washington newspapers. In these speeches and writings she advocated one man rule for Washington, a head of the city responsible to Congress only, who would "rank with L'Enfant in knowledge and efficiency." She wanted uniformity of color (light grey) and uniformity of height in Washington buildings and felt that those that were too small were as undesirable as overly large or tall structures. The oversized buildings, based on commercial greed, resulted, she said, in a street disease called "pulmonary consumption of residential avenues". The small buildings of varying sizes, heights, and colors resembled "patched bed quilts with a ragged edge" and resulted in a disease called "street anemia". Mrs. Henderson also wanted more attention paid to the entrances to the city and to its parks and trees. She reminded her audience over and over that Washington is not a commercial city, and that commercialism (of the wrong kind) and speculation were ruining the residential areas. She was especially critical of developer Harry Wardman and his eight story hotels on the sites of the Hay-Adams and Nicholas Anderson houses. Apartment houses would be acceptable if they did not exceed the height limit set for private residences, that is, five stories. She liked to compare Washington to foreign capitals, particularly Paris, and referred to Sixteenth Street as the Champs Élysées of Washington.

Mary Henderson's interest in Sixteenth Street began early; the choice in 1888 of a building site as far out as Boundary Street indicated faith in the kind of development which would take place along the street in the coming years. Her plans were not always successful. In 1900 she enthusiastically supported Franklin Smith's proposals for a new and much larger White House on Meridian Hill. When this failed she suggested the site as the location for the Lincoln Memorial (1911); this, too, was unsuccessful. She did succeed in having the name of the street changed to "Avenue of the Presidents" (1913), but this lasted only a year.

Mrs. Henderson was more successful in turning Sixteenth Street into an "Avenue of the Embassies". There was quite a rivalry between her and the residents of Massachusetts Avenue regarding this distinction. She was especially hopeful that the British would build an embassy on Sixteenth Street and bitterly disappointed when they chose Massachusetts Avenue instead.

Mary Henderson was a shrewd businesswoman. With her husband she began buying up land early in the century and selling it to people who would build costly residences, or to foreign governments at cost, if they would build embassies. Reportedly, the Hendersons bought over three hundred lots. Many of the embassies were built by Mrs. Henderson and her architect, George Oakley Totten, Jr. In the mid 1920s she tried to persuade the government to purchase the building at 2801 Sixteenth Street as a permanent residence for the Vice President. It is now the Spanish embassy. Just before her death in 1931 she offered the mansion at 2437 Fifteenth Street for the same purpose, but was again unsuccessful.

Mary Henderson was also involved in crusades not related to the development of Washington. She was a strict vegetarian, spoke out against the dangers of overeating, and strongly opposed the use of alcohol and tobacco. She was, in short, very concerned about all matters pertaining to health and wrote a seven hundred page book entitled *The Aristocracy of Health*, setting forth her views. When she died at the age of ninety, the *Evening Star* noted: "Each day, rain or shine, she drove twice daily to the Lincoln Memorial and walked twice each time around the reflecting pool." (17 July 1931) Late in life she said she realized she was running counter to current habits, but knew she had logic and common sense on her side. She would undoubtedly be gratified by the renewed interest in her ideas today. Mrs. Henderson wore the long skirts of Victorian times to the day of her death and spoke out against current women's fashions—short skirts, flesh-colored stockings, and immodest bathing attire. She was opposed to divorce, but on the other hand strongly supported women's suffrage and believed that too much time was spent in teaching domestic skills to girls in public schools.

Radical, conservative, shrewd businesswoman and old-fashioned wife and mother—Mary Henderson was all of these and an important part

[9] A copy is in the Library of Congress

of the Washington scene for half a century. The controversy about her continued after her death. In the last year of her life, angered by her granddaughter's attempt to declare her mentally incompetent, she publicly repudiated her previous adoption of the young woman, Beatrice Henderson Wholean, and revealed that she was not the natural daughter of her son and his wife. Both John Brooks Henderson, Jr., and his wife had died by that time. In her will she left the bulk of her estate to her Japanese secretary, Jesse Shima. The will was contested and a settlement finally reached, whereby Shima's share was considerably reduced and a part of the estate left to Mrs. Wholean and to a niece and nephew, Frances and Henry Arnold.

Sources not mentioned in text: *WDN*, 25 July 1931, "Paintings by Lucian Powell Left to U.S. by Mrs. Henderson." Powell was a Washington artist whose work had long been subsidized by Mrs. Henderson.

Ambassadors From France

Biographies of ambassadors who lived at 2460 Sixteenth Street follow:



Jean Jules Jusserand, around the turn-of-the-century.
Library of Congress, Prints and Photographs Division



Mme. Elise Richards Jusserand, around the turn-of-the-century.
Library of Congress, Prints and Photographs Division

Jean Jules Jusserand (1855–1932), ambassador from 1902 to 1925, was born in Lyons, France, and graduated from the universities of Lyons and Paris. He entered the French foreign service in 1876 and was first assigned to Tunis. Among other assignments, Jusserand was appointed counselor to the embassy in London (1887–1890 and minister to Denmark (1898–1902) before his appointment as ambassador to the United States, a post he held for twenty-three years. Jusserand was by this time seventy years of age; he retired to his home in Paris, where he died at the age of seventy-eight.

Jusserand married a French-born American woman, Elise Richards, whose father was a partner in the American banking firm of Monroe and Company in Paris. She had never been to the United States when she married Jusserand. When they were assigned to this country Jusserand was already known as the "literary diplo-

mat''; he was a prolific writer in the fields of literature and history and was the recipient of numerous honors for his scholarly achievements. Jusserand was a member of the French Academy, one of the Forty Immortals; a member of the Institute of France, an honorary fellow of the Royal Society of Literature, corresponding fellow of the British Academy, fellow of the American Academy of Arts and Sciences, member of the American Philosophical Society, vice president of the Societe d'histoire de France, president of the American Historical Association, and honorary member of the Harvard Chapter of Phi Beta Kappa. He was awarded honorary degrees by close to a dozen major universities in this country and abroad. The French government awarded Jusserand the Grand Cross of the Legion of Honor for his contributions as a statesman. In 1916 he received a Pulitzer Prize for the best book on American history, *With Americans of Past and Present Days*.

Jusserand was one of the most highly respected and loved of all the foreign representatives ever to serve in the United States. He was a staunch friend of the American people and worked tirelessly to maintain and improve ties between this nation and France. He knew American history and traveled extensively through the diverse regions of the country. Jusserand was the friend of five American presidents, particularly of Theodore Roosevelt, with whom he maintained a close, lifelong friendship. The two shared a love of sport and often played tennis together or hiked around the city. Ambassador during the crucial period of World War I, Jusserand's tact, intelligence, and understanding were invaluable, especially during the early years when France was involved in the bitter struggle and America strove to maintain its neutrality.

When Jusserand retired in January 1925, his friends gave him a farewell dinner. Those present included representatives from all branches of the government, from universities, the press, patriotic societies, the scientific and artistic communities, the Alliance Francaise, and others with no official position, like Mary Foote Henderson, who had been close personal friends for many years.

Just before leaving Washington, the Jusserands placed a bird fountain on the grounds of the John Dickson Home, then located at 5000 Fourteenth Street, N.W. ''One of our favorite walks [during the agonizing days of World War I] was in the Piney Branch region'', said Jusserand at the dedication, ''and we should like to leave, as a parting souvenir to our feathered friends, something that might be useful to them.'' (*ES*, 26 December 1924)

Jusserand returned to Paris, ''not to remain idle'', as he said in his address at the farewell dinner, but to continue his literary endeavors and his involvement in the events of his time. He produced three books in the seven years left to him, as well as numerous articles and lectures. Jusserand died of kidney disease at his Paris home, survived by his wife; there were no children. In 1935 Congress authorized a memorial to Jusserand; it took the form of a curved granite bench, designed by architect Joseph Friedlander of New York City. The memorial was placed in Rock Creek Park, near Pierce Mill, and dedicated 7 November 1936.

Sources not mentioned in text: *WWNC* (1923–24); *WWWA*; *Souvenir Record of Testimonial Dinner Given in Honor of the Ambassador of France and Madame Jules Jean Jusserand*. Washington: The National Geographic Society, 1925. Obituaries: *NYT*, 19 July 1932, 17:11; *ES*, 18 July 1932; *WP*, 19 July 1932.

Emile Daeschner (1863–1928) ambassador from January 1925 to January 1926, was born in Paris, the son of Alsatian Protestant parents, and educated as a lawyer. He entered the foreign service in 1887, and in 1898 was sent to London as second secretary of the embassy. In 1905 Daeschner was recalled to Paris to act as chief of cabinet and took an important part in the Algeciras Conference, which produced an entente between England and France. Following two years of service in Madrid, Daeschner returned to London as chancellor (1908–12). In 1912 he again returned to Paris as chief of cabinet, and in the following year was appointed minister to Portugal, remaining until 1920, when he accepted the post of minister to Rumania. In 1922 Daeschner was back in Paris, remaining until he was appointed to succeed Jusserand as ambassador to the United States. It was hoped that he would be better able than Jusserand to negotiate the matter of France's war debts, but he was not successful and was recalled in 1926. Daeschner then became ambassador to Turkey before retiring in 1927. He died unexpectedly in Paris in 1928 at the age of sixty-five.

Sources: *ES*, 1 Feb. 1925; obituary: *NYT*, 14 Dec. 1928, 29:2.

Victor-Henri Berenger (1867–1952), ambassador from 1926 to 1927, was born in the small town of Rugles, Department of Eure. He was educated at the College of Dinan and the University of Paris. Berenger's first career was as a journalist. He founded the newspaper *Action* in Paris in 1903 and in 1911 became director of *Paris Midi*. He entered the world of politics in 1912, when he was elected to the Senate from Guadeloupe—

this despite the fact that he had never set foot in that West Indian island. He was able to achieve great power in the Senate, so much so that an attempt was made to oust him on the basis that his election from Guadeloupe was not valid. The attempt failed, and he wielded considerable influence over French foreign affairs and finance during the crucial period preceding the outbreak of World War I, although he never held a cabinet post. Berenger was for many years chairman of the Senate Committee on Foreign Affairs and served also as commissioner for oil and fuels. He was prominent in international negotiations on petroleum, and his personal wealth was derived from the discovery of oil on property he owned near the Pyrenees.

Berenger was appointed ambassador to the United States when Ambassador Daeschner failed to make sufficient progress in negotiations on payment of French war debts. The *New York Times*, in Berenger's obituary, observed that "the magnitude of the problem was not thoroughly understood at the time, and although M. Berenger negotiated an agreement with Andrew Mellon, Secretary of the Treasury, the arrangements proved to be far from final, and the bulk of the debt was never paid."

After the negotiations had been completed, Berenger returned to his seat in the Senate, which he held until the fall of France in 1940. When the Senate and Chamber of Deputies voted to turn over the government to Marshal Petain, Berenger was one of the few to vote against the proposal. He was by this time of retirement age and did not enter post-war politics. He died at his home in Nice at the age of eighty-five.

Sources: *ES*, 21 May 1926; obituary: *NYT*, 19 May 1952, 17:5.

Paul Claudel (1868–1955), ambassador from 1927 to 1933, was educated in Paris at the École des Sciences Politiques. He entered the consular service as a young man, serving in New York, a number of European cities, and in Peking. He was raised to ministerial status in 1917, serving in Rio de Janiero for two years and then in Copenhagen (1919–21). He was appointed ambassador to Japan in 1921, the United States in 1927, and finally, Belgium (1933–35). Claudel's knowledge of finance was probably behind his appointment as ambassador to the United States. The debt question had remained unsolved, and he brought to the post a thorough knowledge of Franco-American finance gained from his experience with the French Economic Mission to the United States after World War I. While in Washington Claudel became dean of the diplomatic corps.

Like Chateaubriand and Jusserand, Claudel was a writer as well as a diplomat; in his case, however, his reputation as a writer was, and is, of paramount importance. Considered by many to be the finest poet of his time, Claudel also wrote over two dozen plays, as well as novels, biography, and books on travel. When he was ambassador, *The Washingtonian* magazine said of him:

> According to the critics, he presents three men in one—the most brilliant exponent of French foreign policy and the creator of its individualistic statecraft in the Far East; the Maeterlinck of France in mystic drama and a mystic poet; supreme in the contemporary world of letters; and, lastly, the founder of the religious literary school called "Claudelisme", Catholicity of the ages of the Crusades, strangely fused with the most modern movements in France.

When he died in Paris of a heart attack at the age of eighty-six, Claudel was supervising a revival of one of his plays, *The Tidings Brought to Mary*. He collaborated with the French composer Darius Milhaud, writing the libretto for *Christopher Columbus*, and carried on a correspondence with the celebrated French writer, André Gide, which was published in 1952. Claudel was also a friend and correspondent of Washingtonian Agnes Ernst Meyer.

Paul Claudel was elected to the French Academy in 1946. In 1948 he became president of the France-U.S.A. Association and a member of the National Council of the Rally of the French People, headed by Charles deGaulle. Claudel was married to the former Reine Sainte-Marie Perrin, daughter of a prominent architect from Grenoble; he was the father of two sons and three daughters. The occasion of his death was marked by a state funeral.

Sources: Margaret B. Downing, "With the Diplomats", *The Washingtonian*, Feb. 1930, pp. 35, 50; *IWW* (1940); obituary: *NYT*, 23 Feb. 1955, 27:1; funeral: *NYT*, 24 Feb. 1955, 27:5.

André Lefebvre de LaBoulaye (1876–?), ambassador from 1933 to 1937, entered the diplomatic service in 1900. During the Wilson administration he was second secretary at the embassy in Washington, and at this time established a friendship with Franklin Delano Roosevelt, then assistant secretary of the Navy. He returned to Washington as counsellor in 1923 and later held the same position in Berlin. DeLaBoulaye returned to France to serve as sub-director of the European department in the Ministry of Foreign Affairs (1927–29) and then of political and commercial affairs (1929–33) before being appointed ambassador to the United States.



Salon doors to present ambassador's office.

Ambassadors from Ghana

Biographies of Ambassadors who have served at 2460 Sixteenth Street follow:

William Marmon Quao Halm (born 1902), ambassador from 1959 to 1963, was educated at the Wesleyan Boys' High School, Freetown, Sierra Leone. He was at one time chairman of the Ghana Industrial Development Corporation, president of the Black Star Shipping Line, treasurer of the United Gold Coast Convention Party, and later of the Convention People's Party; both parties were dedicated to achieving independence from Great Britain. Mr. Halm was appointed ambassador to Israel (1958–59) and then to the United States. He was ambassador when Ghana was made a republic in July 1960. After leaving Washington Mr. Halm was a governor of the Bank of Ghana until 1965.

Source: *IWW* (1969–70).

Miguel Augustus Ribeiro (born 1904), ambassador from 1963 to 1966, was educated at the University of London. He was a teacher from 1923 to 1952 and then began his diplomatic career. In London he was the senior education officer and liason officer for Ghanaian students (1952–54), supervisor of Ghanaian students (1954–56), and director of recruitment (1956–59). He became his country's ambassador to Ethiopia (1959–62), Germany (1962), and, lastly, the United States. He was awarded the Order of the Ethiopian Star in 1961.

Source: *IWW* (1966–67).

Abraham Benjamin Baah Kofi (born 1917), ambassador from 1966 to 1967, was born in Ghana, where he received his early education. He did his undergraduate work at University College, Southhampton, England, and his graduate work in international law and institutions at the London School of Economics.

Kofi then entered the Colonial Civil Service, where he worked for the Postal Service; subsequently he joined the Ghana Foreign Service (1956). He was appointed the first Ghanaian chargé d'affaires in Monrovia, Liberia (1957–58), deputy high commissioner in London (1959–60), principal assistant secretary, Ministry of Foreign Affairs (1960) and principal secretary (1961–62), and the first Ghanaian high commissioner to Pakistan (1962).

Ambassador Kofi also represented his country at several conferences and was a member of various delegations to foreign countries.

Source: Embassy of Ghana.

Ebenezer Moses Debrah (born 1928), ambassador from 1967 to 1972, attended the University College of the Gold Coast (Ghana) from 1951 to 1954 and the London School of Economics in 1955. He became assistant secretary of the Department of Defense and External Affairs (1955–57) and then held a number of diplomatic posts: and first secretary, Liberia (1957–59); first secretary, Egypt (1959–60); and counsellor, United States (1960–62). Debrah was then the director of Asian and Middle Eastern affairs in the Ghanaian Ministry of Foreign Affairs (1962–63), and ambassador to Ethiopia (1963–67) before becoming ambassador to the United States. After leaving Washington in 1972 Ambassador Debrah became principal secretary of the Ministry of Foreign Affairs (1972–73). He was chairman of the Organization of African Unity, and a member (1966) of the Committee of Legal Experts, formed to draft a convention relating to the status of refugees in Africa.

Source: Ralph Uwechue, ed., *Africa Yearbook and Who's Who* (London: Africa Journal Limited, 1976), p. 1119.

Harry Reginald Amonoo (born 1928), ambassador from 1972 to 1974, was graduated with honors in history from the University College of the Gold Coast in 1952 and entered the Gold Coast Administrative Service in that year. He joined the Ghana Foreign Service in 1955 and held the following posts before coming to Washington as ambassador in 1972: second secretary, embassy of Ghana in Washington (1957); first secretary, Ghanaian Permanent Mission to the United Nations (1958); permanent representative from Ghana to the European Office of the United Nations (1959); principal secretary, Ministry of Foreign Affairs (1963); principal secretary of the African Affairs Secretariat (1964); principal secretary of defense (1967); and ambassador to Ethiopia (1968–72).

Source: Embassy of Ghana.

Samuel Ernest Quarm (born 1932), ambassador from 1974 to 1978, was educated at Alisadel College, Cape Coast, and at the University College of the Gold Coast, Oxford University, and the Institute of French Language and Civilization at Tours.

He entered the Ghanaian diplomatic corps and was head of chancery in Liberia (1957–58) and Japan (1960–63); assistant secretary (1958–60) and senior assistant secretary (1963–64), Ministry of Foreign Affairs, counsellor in the U.S.S.R. (1964–65), deputy high commissioner in the U.K. (1965–66), director, International Organizations Department, Ministry of Foreign Affairs (1966–67), deputy permanent representative of Ghana to the United Nations (1967–69), ambassador to Algeria (1969–70) and to UNESCO (1970–72), supervising director, Political Department, and acting senior principal secretary in the Foreign Office (1972), ambassador to the United States (1974–78), and in the late 1970s and early 1980s, head of the Political Department in the Foreign Office and principal secretary and head of that office.

Sources: *Africa South of the Sahara*, 10th ed., 1980–81 (London: Europa Publications Limited, 1981), p. 1291; and embassy of Ghana.

Alexander Quaison-Sackey (born 1924), ambassador from 1978 to 1980, was educated in the 1950s at Exeter College, Oxford, and at the London School of Economics. He was admitted to the bar in London (1969). He taught for awhile at Mfantsipim School, his alma mater, and then became a Gold Coast labor officer (1952–55) and attaché at the British embassy in Brazil (1956). After Ghana's independence, Quaison-Sackey was head of chancery and official secretary of the Ghana High Commission in London (1957–59), permanent representative from Ghana to the United Nations (1959–65), vice president of the United Nations General Assembly (1961–62) and its president (1964–65), and Ghana's minister of foreign affairs. He has been a delegate to many international conferences and has received several honorary law degrees in the United States. He is the author of a book, *Africa Unbound*, published in 1963.

Sources: *WWW* (1985–86), embassy of Ghana.

Joseph K. Baffour-Senkyire (born 1932), ambassador from 1981 to 1983, received his B.S., M.S., and Ph.D degrees in agriculture from Perdue University, Indiana, in 1960, 1962, and 1971 respectively. Before coming to the United States to study he had worked for the Ghana Ministry of Information Services; after completing his studies he taught in the Agricultural Department at the University of Science and Technology in Ghana and from 1963 to 1967 was head of the Department of Animal Production. In the 1970s he published several articles on protein-calorie malnutrition (Kwashiorkor).

Source: Embassy of Ghana

Eric K. Otoo (born 1926), ambassador since 1983, was educated at the University College of the Gold Coast; he received a B.A. degree, with honors in history in 1953. He taught at Mfantsipim School, where he had formerly been a student, until he joined the Ghanaian Foreign Service in 1959. He served as chargé d'affaires in Monrovia, Liberia (1959–60) and was secretary of the Congo Coordination Committee, Office of the President, from 1960 to 1962, during the Congo (now Zaire) crisis. He was a member of the President's delegation to the Soviet Union in 1961. In November 1963 Otoo was appointed principal secretary, Ministry of Defense, and until February 1966 served as secretary to the President on security matters. This was during the period when the Ghanaian armed forces were being reorganized under an entirely Ghanaian command. Ambassador Otoo represented Ghana at many conferences during this period, and at various times from May 1966 to July 1970 he was head of the Economic, Information, and Cultural Department, and the Political Department, in the Ministry of Foreign Affairs. From August 1970 to July 1972 he was Ghana's high commissioner to Kenya and the Kingdom of Lesotho, and concurrently, high commissioner-designate to Zambia. From July 1972 until July 1974 Otoo was Ghana's ambassador to the Federal Repub-

lic of Germany. He was senior principal secretary of Ghana's Foreign Service in 1973 and its head from 1974 until his retirement in 1979. He served on many boards and on delegations to the United Nations and the Organization of African Unity, and in 1981 was chairman of the Ghana Broadcasting Corporation. Otoo was called out of retirement in 1983 to be his country's ambassador to the United States and Mexico.

Source: Embassy of Ghana

Appendix

Chain of Title

1906 Deed 31 March, recorded 5 November; Liber 3041 folio 107

H. Rozier Dulany, Trustee, to Mary F. Henderson

Dulany was acting as trustee under two deeds in trust from Christine Waggaman, recorded on 5 and 22 May 1905, and as trustee "by virtue of an order of the Supreme Court of the District of Columbia . . . passed on the 26th day of September 1904 in a bankruptcy cause pending in said court, known as No. 361, Docket 3 [whereby] Thomas E. Waggaman was adjudged a bankrupt . . ." As trustee, Dulany then "by virtue of an order passed in said Cause on the 15th day of March, 1906, sold the hereinafter described land and premises . . . for the sum of ($5271) unto Mary F. Henderson, . . . the said sale having been ratified and confirmed by an order passed in said Cause on the 30th day of March, 1906. . . .

View from southeast, c. 1915. Note the free-standing nature of the house without the large buildings which currently surround it.
Martin Luther King Library, Washingtoniana Division



All of lot . . . (37) in Baldwin's subdivision of lot . . . (25) in Block . . . (6) Meridian Hill, as per plat recorded in County Book 7, page 107, of the records of the Office of the Surveyor of the District of Columbia except that part of said lot taken for the extension of Sixteenth Street, containing 3012 square feet."

1906 Deed 12 October, recorded 5 November; Liber 3041 folio 105
Howard University to Mary F. Henderson
"All of lot . . . (26) in Block . . . (6) in Hall and Elvan's subdivision of . . . Meridian Hill except the part of said lot condemned and taken for the extension of Sixteenth Street in District Court Case No. 580." For $558.

1906 Deed 27 December, recorded 31 December; Liber 3017 folio 312
Susan C. Rock, widow, to John B. Henderson
Susan Rock was acting in her own right and by virtue of the power vested in her by the last will and testament of Miles Rock and the decree of the Supreme Court of the District of Columbia in Equity Cause No. 24547. She granted: "The north (50) feet front on Kalorama Road by a uniform depth of . . . (49.24) feet of lot . . . (23) in Block . . . (6) in Hall and Elvan's subdivision of 'Meridian Hill' and part of lot . . . (24) of said subdivision beginning . . . at the northwest corner of said lot and running thence northeasterly along the north line of said lot and the south line of Kalorama Road . . . (50) feet to the northeast corner of said lot . . . (24), thence southeasterly along the east line of said lot . . . (87.04) feet thence westerly and at right angles to the west line of Sixteenth Street extended . . . (62.68) feet to a point in the west line of said lot . . . (24) . . . (49.24) feet southeasterly from the northwest corner of said lot, and thence northwesterly along the west line of said lot . . . (24) to the place of beginning: containing 5869 square feet." No cost given.

1941 Deed 1 November, recorded 5 November; Liber 7687 folio 217
Union Trust Company, Trustee, and National Bank of Washington, Trustee to Bertie S. Gillespie
Union Trust was acting as a substitute trustee, in place of George E. Edelin, deceased, under the will of Mary F. Henderson, by virtue of a decree of 4 March 1939 in Civil Action No. 1912 in the District Court of the United State for the District of Columbia; National Bank of Washington was acting as trustee under the will of John B. Henderson, Jr., deceased, in exercise of the power conferred by said will. Land transferred was "lot 50 in John B. Henderson's combination of lots in Block 6, 'Meridian Hill', as per plat recorded . . . in . . . the Office of the Surveyor . . . in Liber County No. 22 folio 96. . . ." For $60,000.

1959 Deed 21 August, recorded 26 August; Liber 11297 folio 245
Bertie S. Gillespie to E. Paul Davis
Lot 50, Square 2571, "together with furniture, furnishings, appurtenances, and equipment included in inventory dated August 11, 1959." $165 in Internal Revenue Stamps affixed, at the rate of $.55 per $500, making the cost approximately 150,000.

1960 Deed 25 May, recorded 2 June; Liber 11428 folio 446
E. Paul Davis to D.R.H. Corporation
Lot 50, Square 2571. ". . . party of the second part assumed first deed of trust of record in the original sum of $30,000 dated March 21, 1956 and recorded in Liber 10624 at folio 5; and shall assume a second deed of trust in the original sum of $130,000 dated August 21, 1959 in Liber 11297 folio 247." $45.10 in Internal Revenue Stamps affixed, at the rate of $.55 per $500, making the cash consideration approximately $41,000, added to assumed trusts in the original amount of $160,000.

1961 Deed 9 October, recorded 18 October; Liber 11687 folio 488
D.R.H. Corporation to Global Construction Ltd. (a Nassau, Bahama Islands Corporation)
Lot 50, Square 2571. $231 in Internal Revenue Stamps affixed, at the rate of $.55 per $500, making the cost approximately $210,000.

1961 Deed 14 November, recorded 27 December; Liber 11728 folio 104
Global Construction Ltd. to Government of Ghana
Lot 50, Square 2571. $616 in Internal Revenue Stamps affixed, at the rate of $55 per $500, making the cost approximately $560,000.

Selected Building Permits

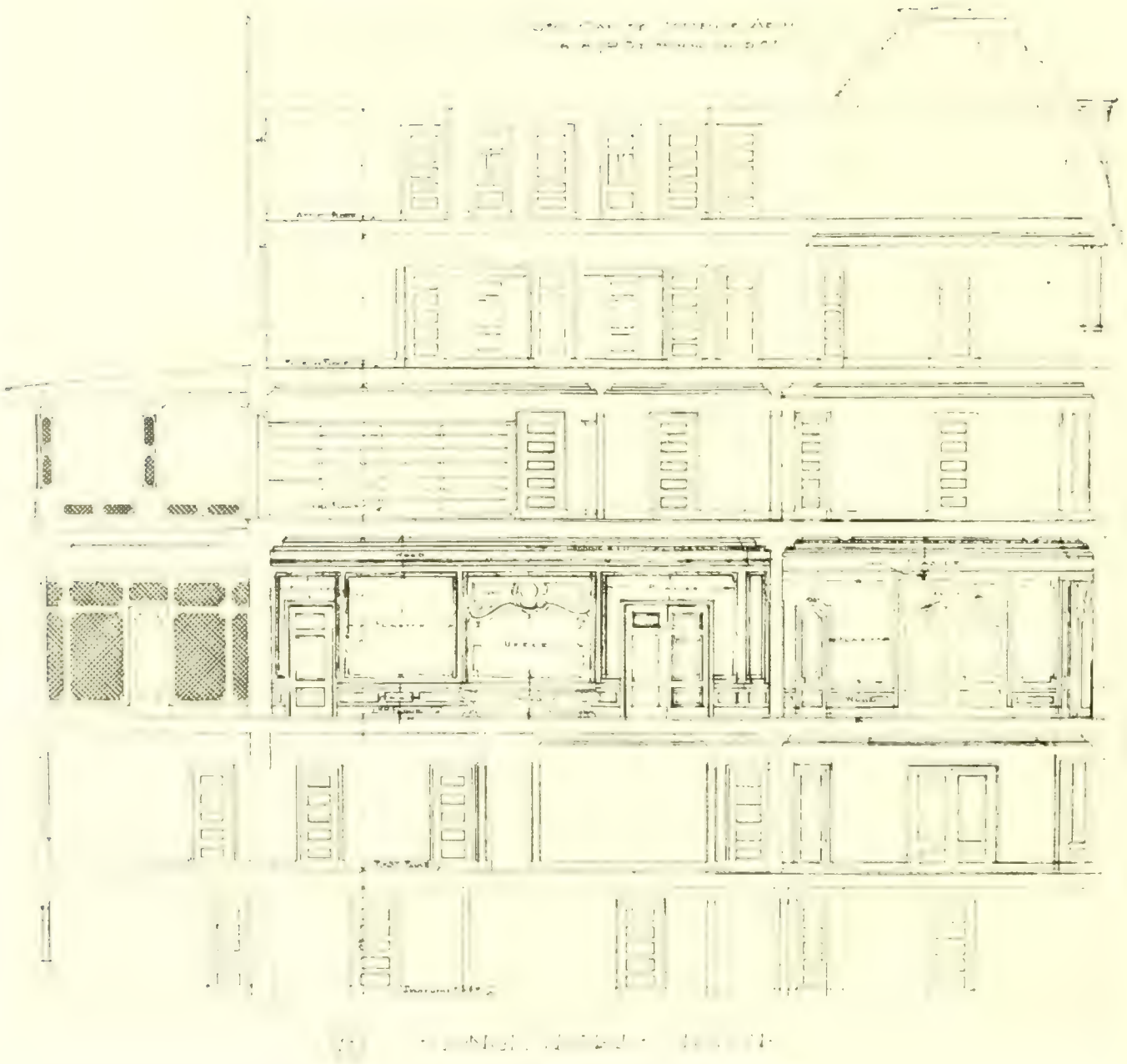
Owner: Mrs. J. B. Henderson

1907 No. 2619, 1 March. Permit to build.
Architect: George Oakley Totten, Jr.; builder: George A. Fuller Company; estimated cost: $75,000. Four story limestone and brick dwelling.

1907 No. 3043, 2 April. Projection permit for main stairs, areas, and second story balcony beyond building line.

1930 No. 133573, 9 June. "Install 2′ × 3′ skylight in roof for new bathroom on fourth floor."
Owner: Bertie S. Gillespie

1945 No. 277919, 25 May. "To cut a window through the south wall on the second floor facing 15′ yard for light and ventilation to bathroom. Also build a partition to make a bathroom in second room from front. Brick work will be supported with two 4 × 4 angles extending 4″ over opening at each side." (Building listed as rooming house.)



Longitudinal section drawing published in the *American Architect & Building News*, 12 Aug. 1908

1949 No. 315841, 10 March. "Construct partition as per plans—2 × 4's, 11" on center, cover with sheet rock. Apt. 23."

1958 No. B32903, 24 March. Clean exterior by sandblasting; waterproof and repoint.

Owner: Paul E. Davis

1960 No. B58772, 7 April. "Install 3 partitions, second floor ballroom to make three additional rooms. Install doors to each room. Build a closet 3′ × 3′ in each room." $2000.

Owner: Global Construction, Ltd.

1961 No. B81024, 21 November. "Remove existing non-bearing partitions.
Complete drawings for alteration to be submitted at later date." (Building listed as vacant.)

Owner: Government of Ghana

1962 No. B82812, 30 January. "Interior alterations as per plans."
Architect: Milton Scheimgarten, Elizabeth, N. J. $50,000.

Architectural Drawings or Prints

Sixteenth Street elevation: blueprint. Filed with Permit No. 3043, 2 April 1907. Scale: ¼" = 1′-0"

Surveyor's plat: site plan and lot dimensions. Filed with Permit No. 2619, 1 March 1907. Scale: 1" = 30′

Projection plan, areas and front steps: ink on linen. Filed with permit No. 3043, 2 April 1907.

Drawings reproduced in:

AABN, vol. 94, no. 1703 (12 August 1908). Exterior details, first and second floor plans, transverse and longitudinal sections.

Photographs or Sketches

MLKW. Photograph: perspective view, c. 1915, showing Sixteenth Street and south facades. No. 3658.

Photographs reproduced in:

AABN, vol. 94, no. 1703 (12 August 1908). Perspective view, soon after completion, showing Sixteenth Street and south facades.

Catalogue of the Annual Exhibition of the Washington Architectural Club, 1908. View of salon.



2600 Sixteenth Street, N.W. The Inter-American Defense Board (the "Pink Palace")

This house is on the west side of Sixteenth Street, in Square 2575, on parts of lots 1–6 inclusive. Since 1951, other parts of lots 1–4, and parts of lots 7, 8, and 9 have been included in the property. The land is now assessed as lots 31, 818, 846, and 848. Built as a residence, the structure was converted to institutional use by its present occupant, the Inter-American Defense Board.

Previous Structures on the Site

Real estate maps show several frame structures on lots 1–6 before the "Pink Palace" was built. The 1887 Hopkins map shows what appears to be a double frame house on the west half of lot 4, fronting on Euclid Street. The 1894 Hopkins map and 1903 Baist map both show a frame structure on lot 2 and a double frame on the west half of lot 3. The double frame shown on lot 4 in 1887 is not shown. Evidently the owner, Mrs. John B. Henderson, moved one of the frames, described as a "cottage", to lot 6 just before construction began on the "Pink Palace". A permit to move the house was issued 11 May 1905 (No. 2395) and another for remodeling, by Totten & Rogers, on 8 June 1905 (No. 2693). The Sanborn map of 1903 (corrected to 1912) shows both the "Pink Palace" and the frame house; by the time the next Baist map was issued, 1925, the frame had been demolished.

History

The "Pink Palace" was the earliest of Mrs. Henderson's great houses on Sixteenth Street. The land, in what was formerly called Block 16, Meridian Hill, was purchased in six transactions in March and April 1905. The building permit was issued in June of that year; George Oakley Totten was the architect, Charles Langley the builder, and the cost was estimated at $50,000. Three years earlier Totten had made alterations to Henderson Castle, and from then on he was the "official" architect for the Henderson projects. However, Mrs. Henderson undoubtedly played a significant role in the design. In a 1920s interview it was stated that she drew preliminary sketches and then gave them to Totten to "work them out". She was quoted as saying, "The interiors are usually left as I plan them."[1]

Evidently Mrs. Henderson had no specific buyer in mind when she built the house, although its Venetian character could suggest she hoped to interest the Italian government. The embassy, however, had a new home in the Phoebe Hearst mansion at 1400 New Hampshire Avenue, N.W., and remained there until the present building was erected at 2700 Sixteenth Street in 1924. When a photograph of 2600 Sixteenth Street was published in the 1907 *Catalogue of the Exhibition of the Baltimore Sketch Club*, it was titled "Residence of the Honorable T. [sic] B. Henderson". It seems unlikely, however, that the Hendersons were planning to make the "Pink Palace" their home, since by 30 November 1906 Mrs. Henderson had already prepared a lease for her first tenant, Oscar S. Straus, soon to become secretary of commerce and labor in Theodore Roosevelt's second administration. Oddly enough, in a letter acknowledging receipt of the lease, Straus referred to the house as being at "Sixteenth Street and Florida Avenue", the address of Henderson Castle.[2] That was probably an error, as the letter indicated rather clearly that Straus was leasing a new, unfurnished house. In any case, by 22 December 1906 the Strauses were living at 2600 Sixteenth Street. In an entry in his diary for that date Straus said:

> Through the excellent administrative ability of Sarah [Mrs. Straus] we were able to move from the hotel into our home, No. 2600 Sixteenth Street, the beautiful Venetian house built by our landlord, more correctly our landlady, Mrs. J. B. Henderson. It is perhaps a mile away from

[1] MLKW, French embassy file, unidentified clipping, c. 1927.
[2] Straus to Murray A. Cobb, 30 Nov. 1906; Oscar S. Straus Papers, correspondence; LC, Manuscript Division.

Detail of Euclid Street elevation, the "Pink Palace", Nov. 1980.

> the center of the residential section of the city, but is beautifully situated on high ground and on the main residential street of Washington. All of this we knew when we rented it. What we lose in convenience as to location, we gain in cheerfulness and healthfulness of the situation, which will be of special importance when the spring and summer months come.[3]

On New Year's day 1907, the Strauses gave their first reception—for 350 guests—including the vice president, cabinet members, senators, diplomats and other notables. On the next day Mrs. Straus received two hundred ladies, and before the month was half over, they gave their first official dinner for the bureau chiefs of the Department of Commerce and Labor. On 19 February came the first dinner for the president, which Mr. Straus described in his diary:

> The president at the beginning of the season selects a date for each of the Cabinet members to entertain him and his wife at dinner. The date assigned to me was February 19th. In this connection I should also state that it is understood no Cabinet Members should be invited to this dinner. The reason for this understanding, I am told, was because formerly the dinners were all practically alike so far as the guests were concerned, namely, the President and his wife and the nine Cabinet Members and their wives. It is also understood that no foreign diplomats are invited to these dinners. It is further understood that these dinners are not to be too large, so as to take away the personal element, which is apt to result if the dinners are composed of too many guests. From 18 to 25 is the usual number. . . . The dinner passed off in every way satisfactory. After dinner the guests were entertained by Mr. Lincoln, who gives in a very dignified way representations of some public characters and national idiosyncrasies. There were also some mimicries of the vaudeville stage by a young woman. Both of these had come on from New York. It is customary when one entertains the President for the lady of the house to take in the President, and then immediately follows the gentleman of the house with Mrs. Roosevelt, after whom follow the other guests as near as practicable according to precedence. The dinner was very pleasant and the conversation quite general, as much so as possible. The President was in his usual good humor. . . .[4]

The sun room, behind the dining room, seems always to have been a favorite—with the Strauses, Mrs. Marshall Field (who had it photographed a number of times), and with the current occupant, the Inter-American Defense Board. Although much changed, it is now the office of the vice president of the board. On the drawings and in the first known photograph of the building, published in the *Brickbuilder,* November 1906, this room appeared as an open porch over the garage. Apparently, however, it was glazed soon afterward, as Straus wrote in his diary in the winter of 1908:

> Almost every day we have people at lunch with us. New Yorkers, who come on here and call at the Department, I frequently take home to luncheon. We take our lunch in the sun parlor in the rear of the regular dining room, which is an attractive feature of our house.[5]

A photograph of this room in Straus's scrapbook in the Library of Congress shows the French doors in place. In later years, an open porch was built above; it, too, was eventually closed in.

With the end of the Roosevelt administration Straus left the cabinet and the "Pink Palace". The next occupant was also a cabinet member, Franklin MacVeagh of Chicago, Taft's secretary of the treasury. The MacVeaghs did not stay long; they took up residence early in 1909, and by January 1910 Mrs. MacVeagh was already secretly building a house just a few blocks away, to be presented as a Christmas present to her husband the following December. The MacVeaghs left 2600 Sixteenth Street sometime after February 1911.[6]

The occupants of the "Pink Palace" in 1912 and 1913—if any—are unknown. As the permit for the ballroom addition was dated 18 May 1912, it seems probable that Mrs. Henderson closed the house at this time so that construction could



View from future site of Meridian Hill Park north up 16th Street, 1907.
Inter American Defense Board

[3] Oscar S. Straus Papers, diaries; LC, Manuscript Division.
[4] Ibid.
[5] Ibid., 17 Jan. 1908.
[6] See *SS4 1*, 2829 Sixteenth Street, for a discussion of the MacVeagh house.



Salon, c. 1908, as reprinted from a magazine illustration in the Straus scrapbook. Note that view shows mantel wall before installation of French doors for ballroom addition.

Library of Congress, Manuscript Division

Dining room, c. 1908, as reprinted from a magazine illustration in the Straus scrapbook.

Library of Congress, Manuscript Division



proceed. This two story addition to the north followed the style of the original building and was also the work of George Oakley Totten.

The next tenant, Mrs. Marshall Field, was first listed at the address in 1914. She may have occupied the house earlier, as her social functions (with no address given) were reported in local newspapers at least as early as February 1913. She had married the founder of the Chicago department store in 1905. He died unexpectedly of pneumonia only a few months later; about seven years after his death, Mrs. Field decided to leave Chicago and make Washington her permanent residence. She leased the ''Pink Palace'' from c. 1914 until she purchased it in 1920. An additional twenty feet north on Sixteenth Street, and an approximately one hundred foot square section bounded by Euclid Street and Mozart Place was deeded to Mrs. Field in 1923. Soon after the purchase she began a series of alterations that significantly changed the appearance of the house, both exterior and interior. The most drastic changes were the closing in of the open galleries on the second and third floors of the Euclid Street facade; the combination of the former tea room and library into one large drawing room; the relocation of the service stair; and the substitution, on the main stair, of an ornate iron railing for the original simple wood balusters and hand rail. Mrs. Field also enclosed the third floor porch at the rear, added a butler's pantry to the northwest, and later added a second story to this addition, to be used as a sewing room. All these alterations took place in the 1920s.

Mrs. Field was well-known in Washington for the elegant parties she gave at the ''Pink Palace''. She entertained Edward, Prince of Wales, when he made his first visit to the United States in 1919. Performers at musicales included the renowned opera singer, Amelita Galli-Curci; violinist Fritz Kreisler; and the Parisian ''chanteuse'', Yvette Guilbert, immortalized as the subject of a painting by Toulouse-Lautrec and

Appearance of house around World War I prior to alteration of loggias.
Columbia Historical Society



a poster by Alexandre Steinlen. Mme. Guilbert's program consisted of four "Popular Songs of the Seventeenth and Eighteenth Centuries", and four from "The Crinoline Period (1830)". Menus for Mrs. Field's luncheons and dinners were in French; one featured a dessert, undoubtedly the creation of her chef, called "Coupe Marfield".

Delia Field lived in the "Pink Palace" until her death in 1937. She willed the house to her niece, Catherine Spencer Eddy Beveridge, widow of Senator Albert Beveridge of Indiana. Mrs. Beveridge was listed at the address in 1938 and 1939, although she sold the property to the District of Columbia Grand Chapter of the Eastern Star in April of the latter year.

An article in the *Evening Star*, 7 May 1939, reported: "The mansion will be altered and converted into a clubhouse building. The contract was let yesterday to Skinker and Garrett, Washington builders, for certain necessary changes. Construction work has already started." There are no permits in the National Archives files for this work, however. The article went on to say that the property contained "enough land for a new temple, which will be built in harmony with the architecture of the 'Pink Palace'." The Washington Grand Chapter still retains six floor plans for the new temple, drawn by the firm of Porter, Lockie & Chatelain and dated 3 November 1939, but, unfortunately, no elevation drawings have been found. Another *Star* article, dated 9 December 1944, also mentioned plans for a new temple; nothing materialized however, and in January 1946, the property was sold to Loraine Boley Ingersoll, wife of Washington dentist Dr. William Ingersoll. As reported in the *Sunday Star* for 6 February 1955, the Ingersolls leased the house for two years to the Belgian Economic Commission, and then briefly to catering firms for private parties. In August 1949 it was leased to the Inter-American Defense Board, the present occupants, with an option to buy, which the Pan American Union (now OAS) exercised for the

Appearance of Euclid Street elevation after removal of balconies. Note facing page of this chapter.





Most recent addition to the "Pink Palace"

board in March 1951, purchasing property adjacent to the house from Mrs. Ingersoll at the same time.

By the 1980s the house was beginning to show its age; on 17 March 1984 the *Washington Post* noted that a report made to the OAS recommended its sale. As could be expected, the terra cotta on the balconies was beginning to crack, and soon after the *Post* article appeared, several of the small balusters collapsed. An inspection was made by the city and a permit for demolition issued stating that the balconies constituted a "hazard". The inspection department recalls that four balconies were involved, but apparently fearful that the others might also be unsafe, the Inter-American Defense Board demolished the terra cotta railings and balusters on all of them, and in most cases, the actual concrete flooring as well. Even though the building is in the Sixteenth Street Historic District, there was no requirement that the D. C. Historic Preservation Review Board be notified because the permit had been issued on the basis of a threat to public safety. The workmen who removed the balconies reportedly made no effort to save the ornate terra cotta elements, and much of this work was destroyed.

At about this time the IADB decided to go ahead with a thorough renovation of the building and the addition of a new structure in the garden to provide needed office space. The D.C. Historic Preservation Review Board agreed to approve the addition only on condition that the balconies be put back, matching the original work, and a contemporary design solution be found for the addition. The IADB obtained a bid from an American firm to reproduce the terra cotta pieces but it was prohibitively high, and when attempts to have the work done in Mexico failed, plans were made to cast the balusters and railings in concrete and the decorative pieces, such as the lion heads and floral brackets, in fiberglass. As of early 1988, the balconies had not been replaced.

The addition was joined to the west wall of the house, incorporating this facade. An extensive amount of structural repair was done, including strengthening the center of the house and the main staircase with an unobtrusive post and beam steel structure from basement to attic. The third and fourth floor office space was completely redone, providing fewer, larger rooms, and similar changes were made to rear offices on the first and second floors. The original dining room is now one space, divided only by a low, glass and wood partition at the south end. Most importantly, the main conference room has been moved to the new addition; this has made it possible to put back the old musicians' gallery and restore the ballroom to its role as a space for social functions.

When the addition was completed and the repairs to the old building made, the entire complex was painted; unfortunately, at the request of the IADB, the traditional pink was not used; it is instead a warm cream color.



Early spring, 1956.
Department of the Army

Architecture

In the publication, *Treasures of Venice*, Luigi Coletti is quoted as saying that "of all the idioms to be found in the visual arts of the insular Venice of the fifteenth century, architecture is precisely the one which bears the deepest impress of originality."[7] Venetian palazzi of the late fourteenth and early fifteenth centuries are characterized by a unique blend of Gothic styles individual to Eastern and Continental Europe. While fifteenth century Italy tentatively explored and interpreted classicism, Venice clung to a Gothic playfulness which translated into a rich, vibrant and airy domestic sophistication appropriate to the island city. This individual philosophy was in part due to a strong emotional attachment to Byzantine traditions as well as Venice's civic pride as an ancient republic, in a sense separate and, therefore, seemingly beyond the endeavors and petty rivalries of the papal and princely city states. Paradoxically, its vast increase in wealth, as Venice expanded politically and economically onto the mainland during the fifteenth century, seemed to breed an artistic insularity.

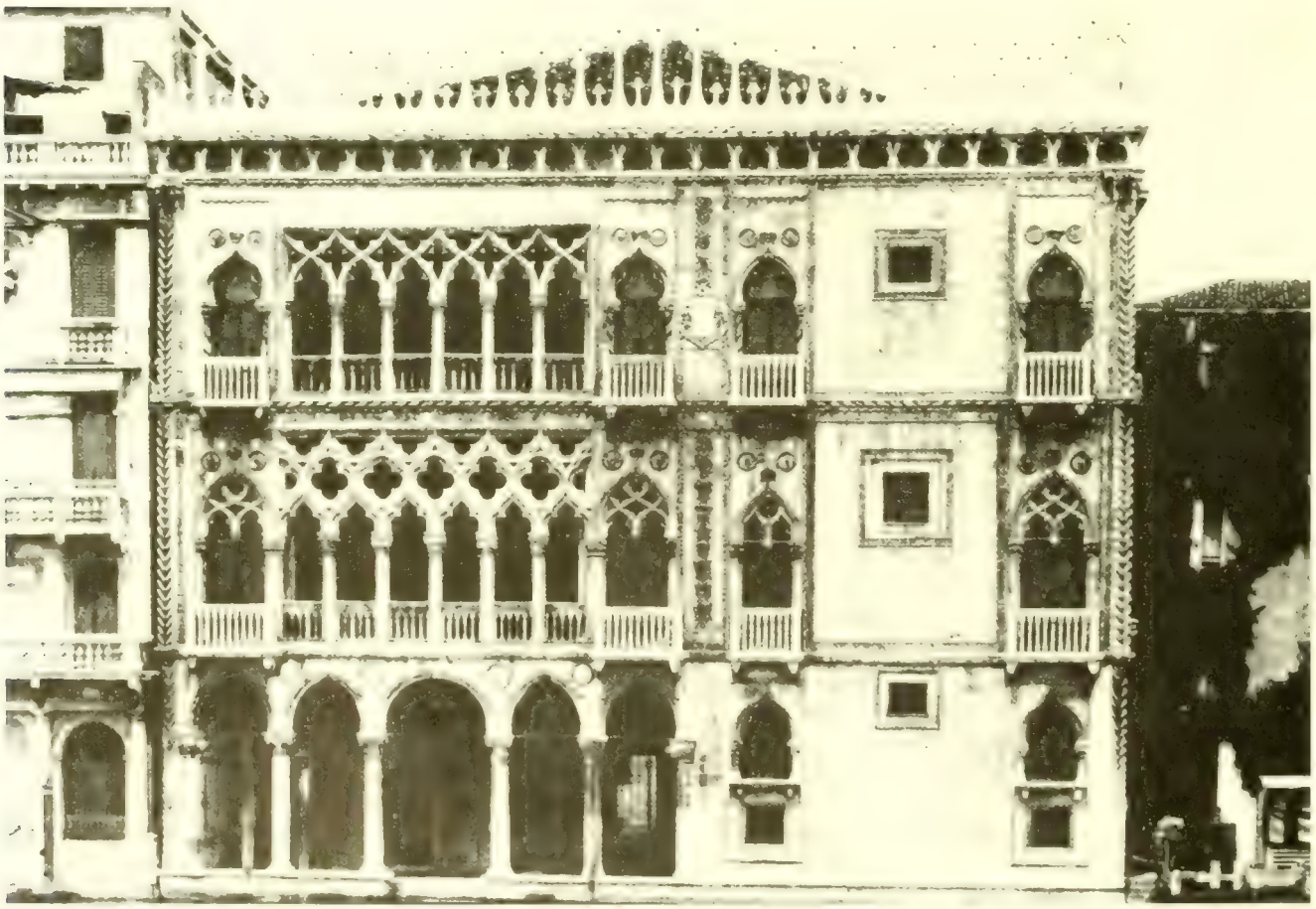
From this point of originality, the house that George Oakley Totten designed as a speculative venture for Mrs. John B. Henderson deserves careful consideration. The exterior of 2600 Sixteenth Street represents one of Totten's more consistent endeavors. The house was obviously conceived as a fifteenth century Venetian palazzo. The decorative elements are painfully correct. This quality is readily apparent when comparison is made between Totten's "Pink Palace" and such distinguished water-palaces as the Ca d'Oro or the Palazzo Pisani. These structures are representative of Venetian architecture during the first half of the fifteenth century. Their scale, exterior design, and hierarchy of elements are found in great number and variety. The architectural influence of and on Venice was felt

[7] André Grabar and Michelangelo Muraro, *Treasures of Venice* (Geneva: Sunday Times Publications, Ltd. in collaboration with *Horizon Magazine*, Editions d'Art Albert Skira, 1963).

throughout the region of Venetia. A decorative fugue of Gothic columns and pointed arcades, tiered central galleries, and combinations of carved traceries and long horizontal lines characterizes what is popularly deemed Venetian Gothic.

Totten, of course, missed nothing. In selecting his models from existing palazzi, the architect was careful to discard those decorative bits added in later centuries. He picked up on corner columns, window panels framed by billet moldings, balconies of columnar balusters and trefoil handrails, grotesque modillion supports and scrolled metalwork: bits and pieces carefully culled. It is, however, the general composition and very choice of style which discredit his ability to perceive the appropriateness, reason and motivation behind the development of Venetian architectural design. He missed the essence: water, isolation and the nature of the society. Perhaps it is fair to say that Totten could not be expected to design a twentieth century Washington residence from a Venetian merchant's point of view. The required facilities that justified a division of the ground floor into warehouse storage and a service mezzanine would seem untenable for Sixteenth Street. Nevertheless, from the standpoint of aesthetics, the Venetian interpretation of these functions as they related to the canals and lagoons created a necessary foil with the more delicately designed floors above. It is a shame that Totten could not have seen John Russell Pope's McLean residence built a few years later on McPherson Square (see *SSA*, 1). The foil between the massive raised basement walls, their grilled windows and the magnificent entrance might have provided a lesson in concepts. Unfortunately, the ground floor of the "Pink Palace" lacks both drama and power. The windows have the same "weight" as the openings of the principal floor. They are "modern" in context, design and application. Rather than abetting the illusion of a fifteenth century Venetian palace, the ground floor contradicts that illusion.

Whereas the side elevation on Euclid Street is a reasonable composition, the Sixteenth Street entrance facade is a failure. The former consists



The Ca D'Oro, Venice, as published in Samuel G. Wiener's *Venetian Houses and Details*, 1929.



Balcony of unidentified residence in Venice as published in Samuel G. Wiener's *Venetian Houses and Details*, 1929.



Euclid Street elevation

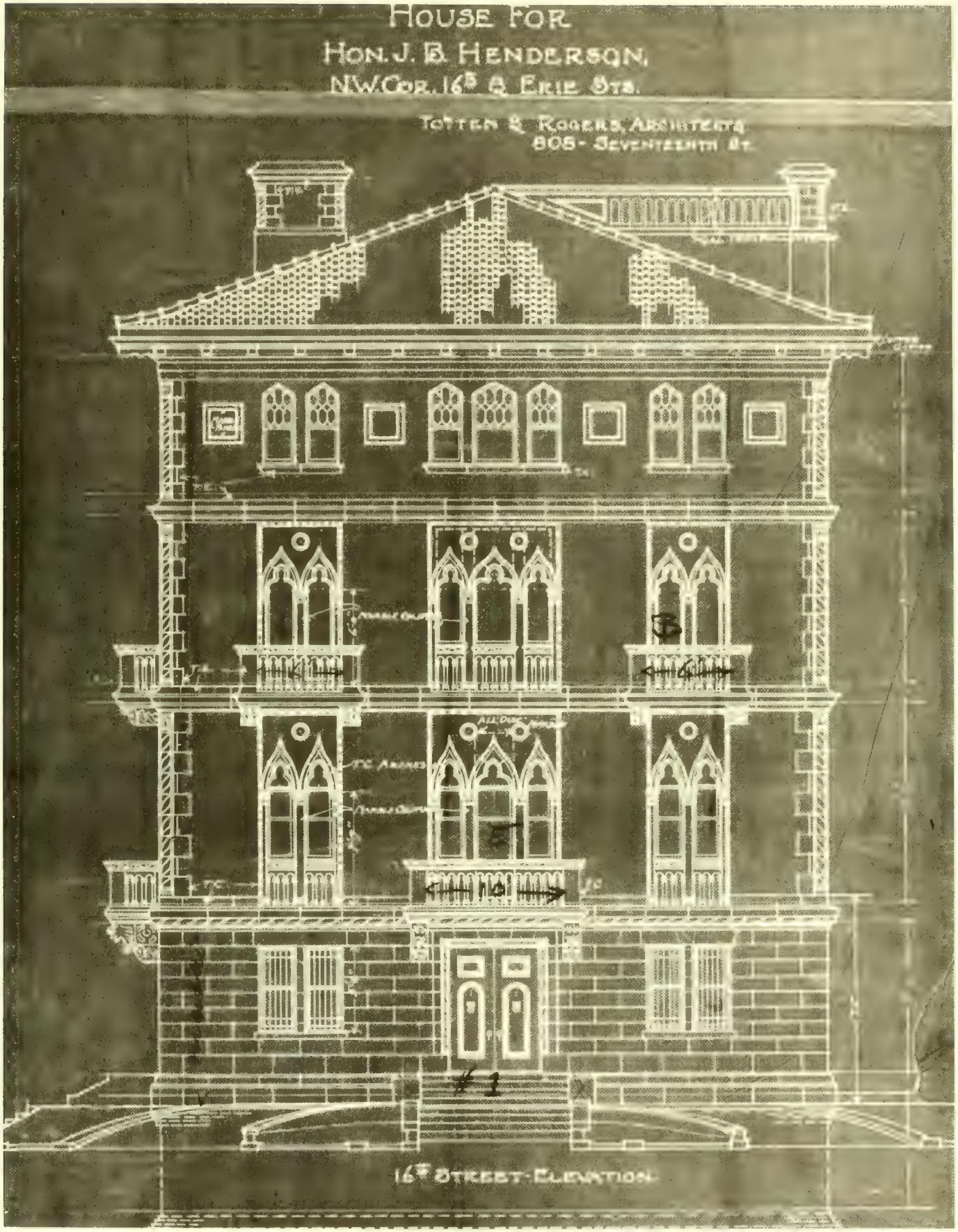
of a central "pavilion" defined by two stories of five bay galleries flanked by wings of more solid construction. The only marring element is the ponderous fourth story which crowns the building much like an afterthought. The composition would seem more agreeable if the main cornice line ended the third story and the fourth story receded behind a fanciful parapet.

The entrance facade on Sixteenth Street emphasizes the basic problem. Although the elements are correct, the accompanying elevation drawing illustrates the inherent weakness of proportion, composition and scale. Like fragments, the Gothic details seem arbitrarily applied to a composition that could just as well be seventeenth century Roman or eighteenth century French. There is something more to architectural style than mere decorative detail. This point George Oakley Totten often failed to understand.

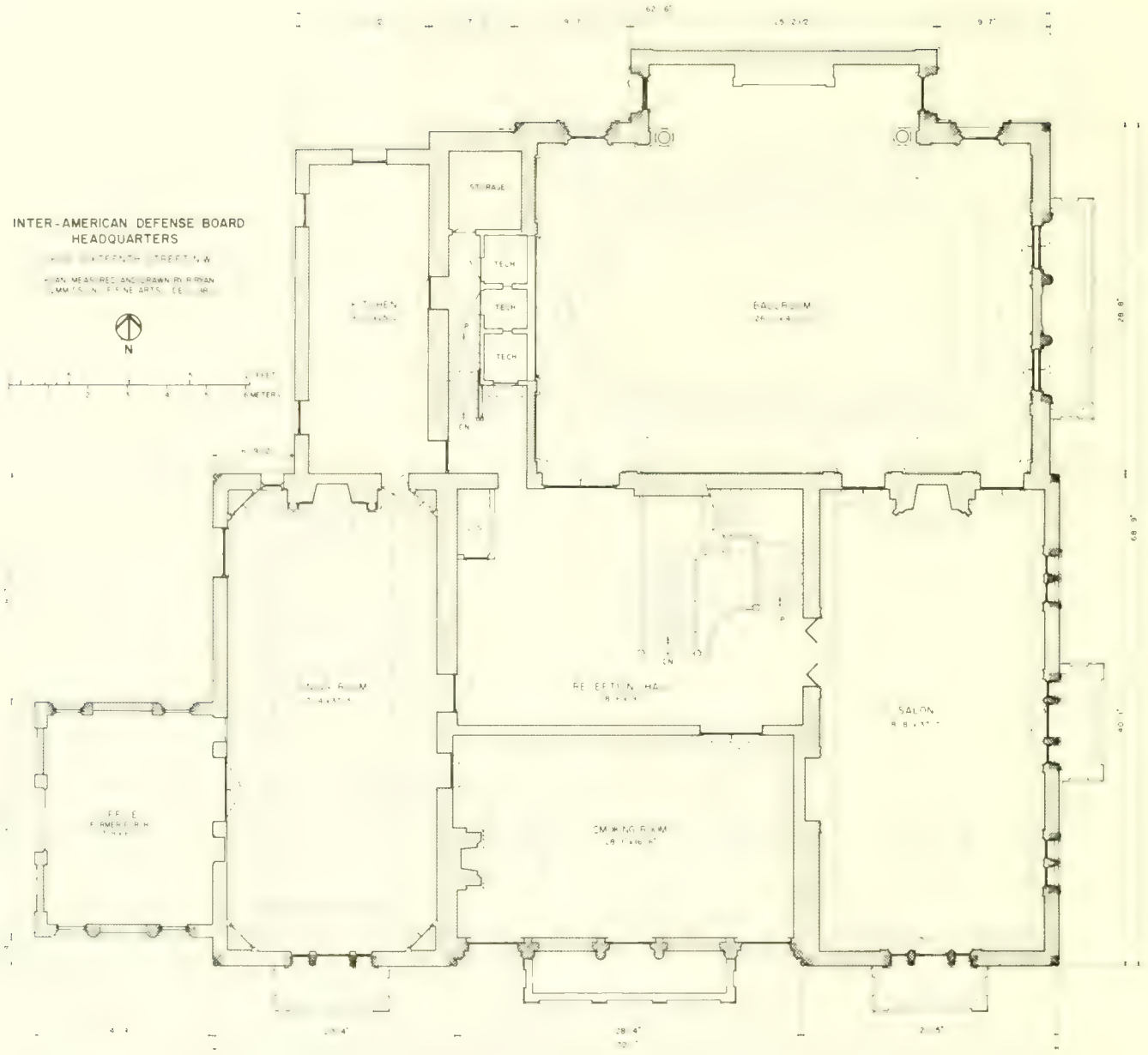
Our appreciation of a building, however, goes beyond the evaluation of its individual architectural merit or historical correctness. In this respect, 2600 Sixteenth Street deserves considerable credit. Together with its neighbors, the "Pink Palace" is necessary to the visual experience of Sixteenth Street. It becomes an integral and satisfactory element within a context that delights the onlooker for its charm and richness.

Several major alterations and additions, made to the house while still a private dwelling, have changed both the interior circulation pattern as well as the character of the individual spaces. The 1912 addition of the ballroom wing to the north materially altered the function of the house, elevating it in "class." It also eliminated the north light from several of the public spaces, including the entrance hall. Such a change was not necessarily bad, but in fact helped create a more elegant and practical flow of space. The addition is itself more successful than the earlier structure, an observance reminiscent of the ballroom wing of the Spanish Embassy at 2801 Sixteenth Street by the same architect (see *SSA*, 1).

Perhaps the most unfortunate changes to the "Pink Palace" were those made by Mrs. Mar-



Elevation drawing filed with permit, 14 June 1905.
National Archives



Contemporary floor plan, 1980, before addition.

shall Field in the 1920s when the arcaded galleries and the dining room porch were infilled to increase the interior space. This removed the effective play of light and shadow produced by the solids and voids, windows and arches that would have further enlivened the Euclid Street facade. Apparently, in order to achieve a more noble set of public spaces, Mrs. Field threw an existing sitting room and the first floor gallery on Euclid street into one large, lopsided space called the smoking room. By "winterizing" the porch off the dining room, she effectively cut off the full appreciation of the large garden to the west as well as any breeze that originally might have helped cool that part of the house.

In discussing the interiors of the "Pink Palace" the reader must leave behind the delights of Venice for the more commonplace styles of the eighteenth century. Totten designed spaces as individually and stylistically unrelated to the exterior as they were from each other. To a lesser or greater degree, this was characteristic of many American Beaux-Arts architects.

Except for the ballroom, the interiors have only a superficial eighteenth century character. In this early stage of Totten's career, his work still con-

tains Victorian overtones. This is reflected in a curious assortment of decorative elements, which include corner benches in the entrance hall and salon (all of which were removed during those instances of remodeling) and an 1880s mantel in the reception room south of the entrance hall. In addition, the corner cupboards, panelled walls, beamed ceiling and bracketed mantel with its wide fire surround would normally give the dining room a date of 1885 to 1890.

Although this writer's first impression of the interior was favorable, closer association revealed that the initial feeling was influenced more by superficial decorative touches (a lighting fixture, a bronze railing, an interesting mantel) than any architectural standard. Unfortunately, the house could not be reviewed as originally built. The proportions of the entrance hall, for example, are in better scale with the original plan of the house than they are with the enlarged version that exists today. It has an intimacy almost entirely lacking elsewhere. Despite the elimination of the corner bench flanking the chimney, the relatively low ceiling and spatial proportions retain this intimate character. Of course, the visitor is aware of the grand stair but only as it is glimpsed through a group of panelled piers. The mantel is the obvious key-note and by comparison with its setting seems too strong. Though richly detailed, the mantel seems the curious (if slightly mismatched and cut-down) product of several eighteenth century English and modern carvings, pieced together. The bad repair of the flanking baseboards indicates that its installation may date from a later alteration.

Excepting Mrs. Field's unfortunate smoking room, the interior is pleasant if undistinguished. The smoking room with its small infill windows and garish little mantel is not helped by the symmetrical ceiling decoration which has nothing in common with the asymmetry of the chimney wall or the ceiling itself. Though narrow, the original space must have been far more successful. The window wall had French doors opening onto the Euclid Street gallery; the orientation was intended to keep the room cool in summer and intimate in winter. The same sort of bombast that required expanding this informal chamber into a larger space is reflected in the less than satisfactory sprawl of the dining room. Originally planned as two spaces (the formal dining area and a smaller breakfast room commanding the fireplace) separated by two of six diminutive corner cupboards, apparently the spaces were thrown together during the construction of the house. Instead of altering the scale of the remaining cupboards to match the scale of the enlarged room, the original proportions were retained, resulting in an awkward mismatch between the size of the room and its parts.

Aside from the ballroom, all the public spaces had a southern exposure, the salon facing principally east for morning light, the intermediate chamber facing the city and protected from the south sun by its shallow gallery, and the dining room facing principally west and screened by the porch (later enclosed) from the heat of the late afternoon sun. The central north section of the building was devoted to the formal stair and the service core. This allowed more ready access to all parts of the residence and, as their functions required fewer windows, helped insulate the major spaces against north winds. The stair itself was originally illuminated by a skylight. This has been closed and the opening plastered over.

The ballroom addition not only changed the character of the house but, together with the additions to the new serving pantry, rendered the smaller and more central service core obsolete. The size and grandiose character of the ballroom afforded the more elaborate entertainment of much greater numbers. Although its eighteenth century character may be loosely considered French, the detailing is imaginative. Unfortunately, for functional reasons, the present owner has altered the musicians gallery at the west end and closed the north wall fireplace. The mantel was brought to the house by Mrs. Field from her home in Chicago, and may have been removed by her niece.

In recent years the "Pink Palace" has not received the maintenance required for such a building. In 1984, part of the railing of one of the famous Venetian balconies came loose dislodging several balusters. Rather than repair the joints, the minor problem provoked a response from the owner that can only be called extreme. Believing the balconies posed a safety hazard, all of them were removed using crow-bars, sledge hammers and acetylene torches. Many of the decorative terra-cotta pieces were smashed. The irony of the situation is that, shortly after, the owner found itself forced to restore the balconies or lose landmark status. With initial estimates running well-over available funds, future "restoration" requires that reproduction of the terra-cotta as well as the concrete and steel floor will be carried out in fiberglass, ensuring that the balconies will not be usable.



View from original ballroom balcony across Meridian Hill Park, south down 16th Street, 1980

Site

Orientation: the residence was built on original lots 1 thru 3, together measuring 110′-0″ on Sixteenth Street (east), 160′-0″ on Euclid Street (south), 110′-0″ on the west and 166′-3″ on the north. The present garden extends west to Mozart Place and includes original lots 4 thru 6, together measuring 109′-10″ on the east, 100′-0″ on Euclid Street (south), 109′-9″ on Mozart Place (west), and 100′-0″ on the north. The garden is raised behind a retaining wall. A second garden to the north is now a paved parking area and measures 40′-10″ on Sixteenth Street, 166′-3″ on the south, 40′-2″ on the west, and 167′-2″ on the north.

Enclosures: early photographs show privet hedges trimmed low. The north section of the property fronting on Sixteenth Street was originally used as a garden and presently serves as parking for the owners. It rises slightly higher than ground level about the residence and is retained by a stone wall interrupted by access steps. The west garden was originally reached by steps on axis with the exterior door from the service pantry and a fountain near the center of the garden. This section was infilled recently by a new office structure which faces west into the old garden. The garden is protected by a sidewalk retaining wall on Euclid Street, the brick panelled with stucco and surmounted by iron fencing.

Paving: the semicircular concrete drive from Sixteenth Street to the entrance has been paved with asphalt. The drive, bisecting pedestrian walk to the entrance, and street sidewalks have limestone curbing. The walk is interrupted by five limestone risers. Concrete steps lead up from the new garage entrance on Euclid Street to the west garden and office building portico.

Landscaping: the privet hedge originally defining the property on the east has disappeared. New landscaping is currently being installed. The west garden retains many original plantings. The garden originally focused on a caststone dolphin fountain with basin.

Exterior

Dimensions: the four story structure, with basement and attic, measures 57′-0″ from finished grade to roof ridge. The three bay entrance front is 40′-1″ wide. The depth along Euclid Street is 70′-1½″. The attached garage with its porch superstructure (now enclosed and capped by a third story) is 19′-1½″ deep and extends the building an additional 14′-9″ along Euclid Street. The two story ballroom and pantry wing with its composite bay frontage is approximately 28′-1″ high, 28′-8″ wide on Sixteenth Street and 62′-6¼″ deep.

Foundations: concrete.

Structure: brick bearing walls with steel floor and roof members.

Walls: Beaver Dam marble on ground floor, window columns and pilasters. Stucco-surfaced brick for remainder of building, accented by terra-cotta decorative elements including corner quoining with Gothic colonettes, and string courses marking floor division.

Stoops: there are three granite risers with cheek walls up to the main entrance stoop. The cheek walls support wrought iron horizontal console screens, and strapwork cast iron lighting standards with single globes. There are three granite risers with cheek walls up to the Euclid Street side stoop. The cheek walls support wrought iron vertical console screens. A metal stair apparently replaces the original steps giving access from the rear exit of the ballroom.

Balconies: (most of the balconies described have been removed.) The second and third stories both have projecting balconies of metal-reinforced concrete encased in terra cotta. The second story has a lion's head console motif, the third story a foliate motif. The balconies and windows of both stories have Gothic colonette balusters and trefoil and acanthus leaf handrails.

Galleries: the galleries overlooking Euclid Street have both been infilled but retain their exterior decorative motifs which include five bays of ogee and two-point trefoil arches. The center three arches are supported on marble columns, the side arches, encasing simple bar tracery, rest on pilasters.

Porch: the original wood and stuccoed brick porch over the garage on Euclid Street had ogee and two-point trefoil arches on clustered columns. The loggia addition over the porch had wood and stuccoed brick piers which supported exposed rafters. Both porch and loggia were rebuilt and enclosed.

Doorways and doors: the marble cable architrave for the main entrance frames a simple glass and wood door having sidelights. This door is not original. According to the elevation drawings the original may have been a decoratively panelled double door. The side entrance on Euclid Street is punched out of the marble wall, the wood and glass door recessed. There are three sets of casement doors to the ballroom balcony. Where they have not been removed for windows, the remaining balcony doors are single. The panelled double door to the garage has been removed for windows.

Windows: the double-hung ground floor windows have wrought iron console grilles. The first and second floor street elevation windows are set within billet moulding panels. The ogee arch heads have trefoil tracery and rest on marble columns and pilasters having terra cotta Gothic capitals.



Entrance from 16th Street, 1939

The third floor has double-hung windows between marble panels.

Cornice: over a stucco architrave crowning the main structure is a bracket supported eave terminating in a copper gutter. The terra cotta cornice over the ballroom supports a terra cotta parapet similar in design to the above described balconies.

Roof: the main structure has a Spanish tile hipped roof with a low, hipped and tiled dormer facing south. Connected to the north chimney is a penthouse for access to a roof deck sheathed in tin. The ballroom has a copper sheathed penthouse designed to accommodate the ballroom ceiling. The low-pitched roof is tin.

Chimneys: there are four principle chimneys, all sheathed in terra cotta. Over the main structure they have corner colonettes for decorative cornices.

Interior

Entrance Hall:

Baseboard: 11½"; wood; scotia and bead cap.

Walls: wood, painted; raised panels. Panelled stairwell piers, 1'-11½" by 1'-7" in plan.

Cornice: bracket and cyma.

Ceiling: 9'-0" high; plaster.

Doors: 7'-5½" high. Raised panel single doors; French doors to south sitting room are not original. Aluminum and glass doors replace original street entrance.

Hardware: brass; undecorated knobs and mortise locks with plates.

Lighting: two, two-light, sand-cast bronze sconces, each shaped as a Greco-Roman oil lamp "suspended" from paired dolphins.

Chimney: projects 9".

Hearth: concealed by carpeting.

Firebox: 2'-7½" wide by 2'-11" high by 1'-7" deep; cast iron with floral roundel back panel escutcheon.

Mantel: marble; consoles support an escutcheon and putti frieze below a beaded cornice shelf, 6'-7½" wide by 5'-10½" high by 11" deep, additionally supported by composite columns with variegated purple, green and white shafts.

Stair:

From the entrance hall, the stair rises two 7" risers to a stairwell platform. From this platform there are two 7" risers to the first landing, four risers to the second and a last ten risers to the first floor recep-

Entrance hall mantel.





View of staircase from entrance hall

Mrs. Field's reception hall, c. 1924.
Library of Congress, Prints and Photographs Division





Detail of stair at ground floor, 1980.

tion hall. From the reception hall there are seven risers to the first landing, seven risers to the second and a final eight risers to the second floor. The stair is cantilevered from the first floor to the fourth floor attic and rises in 90 degree turns. From ground to second floor, the oak handrail is supported by wrought and cast iron railings. The cast iron newels at ground floor and the first rise to the second floor support 2′-6″ high bronze torch-bearers, the statues signed by E. Guillemin and cast by the F. Barbedienne foundry. The present ''torches'' are not original.

Reception Hall:

Baseboard: 11″; wood; scotia and bead cap.
Dado: wood with applied bolection panel moulding.
Chair rail: 2′-11″ high; fascia.
Walls: plaster with applied ogee panel moulding.
Cornice: corona between fascia and cyma.
Ceiling: 11′-11″ high; plaster.
Doors: (see individual rooms) fascia and bolection architraves, 5″ wide at main doorways.
Lighting: four, single-light, bronze sconces of flora-maids supporting urns with ''flambeau'' lights which may not be original.

Salon:

Baseboard: 12½″; wood; quirked bead cap.
Dado: 2′-10½″ high; applied cyma panel moulding. Broken into bays by recess-panelled pedestals for pilasters.
Walls: applied rocaille ornament on plaster, divided into bays by pilasters.
Cornice: cove terminated by pulvinated bay leaf ceiling border.
Ceiling: 11′-10″ high; applied plaster rocaille ornament punctuates two circular canvases in reed surrounds.
Doors 7′-8″ high; 13″ jambs. Mirrored French doors to ballroom. Folding double door to hall, recess-panelled; companion door to smoking room removed and opening closed.
Hardware: brass. Rococo door handles with mortise locks; cremone window bolts.
Lighting: reproduction, six-light, crystal and vermeil brass chandelier.
Heating: radiators concealed within cast iron cases having quatrefoil grilles.
Chimney: projects 9″.
Hearth: 5′-5″ wide by 1′-4½″ deep; green marble panels set in maroon marble surround.

Staircase at first floor, 1980.





Mrs. Field's salon, c. 1924. Note French doors.
Courtesy of Fine Arts Library, Harvard University

Firebox: 3′-2½″ wide by 2′-1″ high by 2′-0″ deep; cast iron with pictorial back panel roundel. Cast iron coved rocaille surround.
Mantel: wood; rocaille manner with splayed consoles and shelf 6′-5″ wide by 3′-10″ high by 1′-4″ deep.

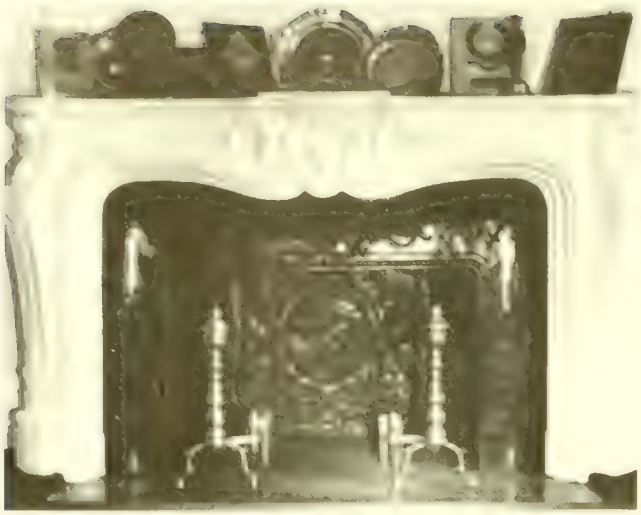
Smoking Room:
Baseboard: 10½″; wood; ovolo and bead cap.
Walls: plaster. Depth of flanking walls relative to chimney face differ due to early remodeling (see plan).
Cornice: corona between ovolo and cyma.
Ceiling: 11′-10″ high; plaster; bay leaf ribbing in 17th century manner centered by octagonal canvas contemporary to 18th century style of salon canvases.
Doors: 7′-9″ high; 10″ jambs. Recess-panelled doors in fascia and ogee architraves; double door to hall not original.
Windows: installed to close existing loggia during early remodeling. Upper sash is cut to fill in trefoils of loggia arches.
Hardware: not original.
Lighting: two, ten-light, "antiqued" brass reproduction chandeliers.

Ceiling canvas, salon.





Contemporary view of salon.



Salon mantel with Numidian red scagliola columns

Chimney

Hearth: 4'-0" wide by 1'-4" deep; variegated grey and white marble.

Firebox: 2'-0" wide by 2'-3" high by 1'-4" deep; cast iron recess-panelled. Variegated grey and white surround.

Mantel: wood; composite "baroque" with guilded plaster applique over mirrored panels. Mirrored shelf 4'-8" wide by 3'-8" high by 1'-4½" deep.

Dining Room:

Baseboard: 6"; wood; cyma cap.

Walls: recessed wood panelling. Corner cupboards 8'-5½" high with fluted pilasters, and lead came and lozenge glass overcounter cabinets; below counter baluster-screens conceal radiators.

Ceiling: 11'-6" high to beam soffits. Wood and plaster; decorated panels and coffers in cyma moulding framed by beams with guilloche soffits.

Mrs. Hoyt's [illegible]







Detail of smoking room mantel

Doors: 7′–8″ high; 1′–9″ jamb to hall. Doors not original except for French doors to former porch. Fascia and cyma architraves.

Hardware: not original with exception of brass and faceted glass knobs with mortise plates on doors to porch.

Chimney: projects 1′–2″.

Hearth: 5′–7″ wide by 2′–0″ deep; variegated green and grey marble.

Firebox: 3′–1½″ wide by 2′–5½″ high by 1′–4½″ deep. Cast iron ''bulls-eye'' squares.

Surround: 5′–2″ wide by 3′–9½″ high; variegated green and grey marble.

Mantel: wood; console-bracketed shelf, 5′–9″ wide by 4′–7″ high by 9″ deep, with overmantel glyph panel, together flanked by fluted, composite three-quarter engaged columns which ''support'' consoles superimposed on a full entablature.

Mrs. Field's dining room, c. 1924.
Library of Congress, Prints and Photographs Division





Detail, dining room mantel.



Detail, one of four dining room corner cupboards.

Mrs. Field's ballroom, c. 1924. Note musicians gallery.
Library of Congress, Prints and Photographs Division



Mrs. Field's ballroom, c. 1924. The mantel was brought from her home in Chicago.
Library of Congress, Prints and Photographs Division

Mrs. Field's ballroom, c. 1924.
Library of Congress, Prints and Photographs Division



The ballroom as utilized by the Inter-American Defense Board, 1980.



Detail of ballroom panelling.

Ballroom:

Baseboard: 6½"; wood; scotia cap.

Walls: plaster; fluted composite pilasters divide walls into panelled bays. Floral rocaille panels have lattice spandrels. Chimney alcove opening emphasized with composite columns in antis.

Cornice: full entablature with overpilaster consoles and modillion cornice 13'-1" high.

Ceiling: recessed lattice and cartouche cove, terminated by cartouche pulvination. Acanthus cyma borders central panel.

Doors: 7'-7" high. Mirrored French doors to salon have 1'-4" panelled jambs, bolection architraves and overdoor glyph bolection friezes. Rocaille ornamented, raised panel, double doors to hall in 1'-6" panelled jamb.

Windows: trefoil capped casement windows superimposed on wall panels and edged with bundled reed "architraves."

Hardware: brass. Rococo door handles and pulls; cremone window bolts.

Lighting: cove lighting. Two, bronze-armed chandeliers with crystal shaft, pendants, prisms, strings, finials and ball; each having eight "candle" lights, a concealed light within each of four crystal finials, and collar lights at crown and base.

Heating: radiators concealed within cast iron cases having quatrefoil grilles.

Chimney: original marble mantel replaced by display screen. Chimney wall with corner pilasters projects 1'-7½".



Detail of a ballroom chandelier, one of pair owned by Mrs. Field.

Biographies

Architect
GEORGE OAKLEY TOTTEN
See text, 2460 Sixteenth Street

Builder
CHARLES ALBION LANGLEY (1850–1942) was born in Dover, New Hampshire, the son of Moses and Sarah (Gear) Langley. The Langleys moved back to their old family home in Acton, Maine, when Charles was young, and he received his education in the public schools there. At the age of sixteen he left home and took a position near Brookline, Massachusetts, superintending a large country place. After two years he gave up his job to learn the carpenter's trade in Brookline, and by 1875 he was in Washington, working first as a general carpenter and then (1877–79) on the construction of the State, War and Navy building, now the Old Executive Office Building.

In 1879 Langley entered into a partnership with James G. Gettinger, forming the building firm of Langley and Gettinger, with offices at 200 Twelfth Street, N.W. By 1886 the firm had outgrown its old quarters and moved to 310 Twelfth Street. Mr. Gettinger retired in 1889 and Langley continued as the sole proprietor. In 1921 he turned over the management of the company to his son, Charles E. Langley, who was made a full partner in 1924 when the firm was incorporated. The elder Langley retired at this time. In 1928 the firm was listed at 1509 Connecticut Avenue and continued at this location until 1934, when a move was made to 1511 K Street, N.W.; the firm remained at the K Street address until 1937, the last year it was listed.

Charles Langley specialized in building large residences. He worked with the city's well-known architects, including Hornblower & Marshall, James G. Hill, Gray & Page, George Oakley Totten, Waddy Wood, and William Poindexter. Among the many houses built by the Langley firm were those for Hon. S. S. Cox, 1408 New Hampshire Avenue, N.W.; Phoebe Hearst, 1400 New Hampshire Avenue, N.W.; William J. Boardman, 1801 P Street, N.W.; Herbert Wadsworth, 1801 Massachusetts Avenue, N.W.; A. C. Barney, 1606 Rhode Island Avenue and 2306 Massachusetts Avenue; James C. Hooe, 2230 Massachusetts Avenue; Lieut. T. B. M. Mason, 1606 Twentieth Street, N.W.; W. C. Whittemore, 1526 New Hampshire Avenue, N.W.; and Senator John B. Henderson, 2600 Sixteenth Street, N.W.

Non-residential work included the Grafton and Richmond hotels, the Children's Hospital, the J. H. Small building, and the old Army and Navy Club. Langley was also the builder employed by the British government for all work at the old Connecticut Avenue embassy.

In 1938 Langley was interviewed in the *Washington Post*. He recalled building houses at 1775 and 1776 Massachusetts Avenue, N.W., which he said were "the first of the residences after building started in that direction." He continued: "Watching the northwest part of the city open up was something worth remembering, I built homes all over it. Among them were residences for Mrs. Phoebe Hearst and the Sena-

tor; Prof. Bell, who invented the telephone; Senator Lodge and Senator du Pont. Also, I built the Pinchot home, the Boardman home, the Whittemore home at Q and New Hampshire, and hundreds of others.''

Charles Langley was one of the organizers and president of both the Builders Exchange and the Master Builders Association; he was a member of the Board of Trade, an officer in the Odd Fellows Lodge, and president of the Woodburn Citizens Association, almost without interruption from the time it was founded in 1894 until 1928. Woodburn is now known as Chillum Heights. Langley was married in 1880 to Annie E. McShea of Washington; when he died in 1942 at the age of ninety-two, he was survived by her and their three sons and four daughters. The sons were Charles E. and Albion G. of Washington and Raymond M. of Pittsburgh. The daughters, all residents of Washington at the time, were Mrs. John O'Mallery, Mrs. Raymond J. Hinton, Mrs. Robert G. Livingston, and Mrs. Roger V. Garrett. Mrs. Langley died in 1953 at the age of ninety-one.

Sources: *WPHW*, pp. 312–13; Proctor, vol. 4, pp. 729–30; *ES*, 29 Jan. 1930; *WP*, 14 Mar. 1938. Obituaries: *ES*, 18 Mar. 1942; *TH*, 19 Mar. 1942; *ES*, 1 Apr. 1942 , estate.

Owners and Residents

JOHN B. and MARY F. HENDERSON

See text, 2460 Sixteenth Street, N.W.

OSCAR SOLOMON STRAUS (1850–1926), a native of Otterberg, Rhenish Bavaria, was the third son of Lazarus and Sara (Straus) Straus. All three sons achieved a measure of fame: Isidor and Nathan as merchants and philanthropists, Oscar as lawyer, diplomat and author.

The Straus family emigrated from Bavaria to the United States in 1854. As the only Jewish family in a small Georgia town, they attended a Baptist church, with the elder Straus frequently translating the original texts of the Old Testament for circuit-riding preachers. During the Civil War, looting by drunken Federal soldiers wiped out the family's savings, causing them to leave the South and move to New York City. The father and Oscar's two brothers started a mercantile business, but young Oscar was sent to Columbia College and then to Columbia Law School. After graduation in 1873 he became a partner in a law firm, but by 1881 had given up his profession for health reasons and entered his father's china and glassware firm, L. Straus and Sons. However, it was his interest in politics and his diplomatic persuasiveness which determined Oscar Straus's major career. A Progressive Democrat, he was appointed minister to Turkey by Grover Cleveland in 1887, the first of three such appointments. He became, in fact, one of this country's first career diplomats. During this first term as minister (1887-89) Straus was able to obtain concessions from the Turkish government for American educational and religious interests, and he won the confidence of the Sultan to the degree that he was asked to arbitrate a dispute involving the building of railroads in Turkey.

Straus broke with the Democrats over the Free Silver policy and supported the Republican party in 1896. In 1898 he was again appointed minister to Turkey by McKinley, a post he held until his resignation in 1900. During the early years of the Roosevelt administration he was frequently asked for advice, and in 1902 was appointed to his first term as a member of the Permanent Court of Arbitration at The Hague. Straus served in this capacity again in 1908, 1912, and 1920. It was in December 1906 that Roosevelt appointed him secretary of commerce and labor, a position he held until the end of the Roosevelt administration. His chief concern while secretary was the problem of Japanese immigration and naturalization. It was during these years that Straus lived at 2600 Sixteenth Street.

With the election of Taft, Straus was again sent to Turkey, this time as the first American ambassador to the Ottoman Empire. He continued his work to secure protection and exemption from government control for American religious, educational, and charitable institutions.

In 1910 Straus ended his service in Turkey and turned to national politics, becoming active in the Progressive party in New York. In 1915 he was appointed chairman of the New York Public Service Commission. An extensive trip through Europe and North Africa in 1913 increased his knowledge of foreign affairs and prepared him for the role he was to play after World War I, aiding Wilson in his attempt to incorporate the League of Nations into the Versailles Treaty.

Throughout his life Straus worked diligently to improve the lot of oppressed Jews in Europe and particularly in Russia. He was active in a number of Jewish welfare organizations, and in the Zionist movement. He was a founder and first president of the American Jewish Historical Society. He was also associated with civic betterment movements and with a number of charities. Mr. Straus was the recipient of honorary degrees from Brown, Washington and Lee, Pennsylvania, and Columbia universities.

Oscar Straus was well-known as an excellent

speaker and as an author. His writings include his autobiographical memoirs, *Under Four Administrations: From Cleveland to Taft* (1922); *The Origin of the Republican Form of Government in the United States* (1885); *Reform in the Consular Service* (1894); *The American Spirit* (1913); and *Roger Williams, the Pioneer of Religious Liberty* (1894).

A fountain in Straus's memory was erected in Washington in the Great Plaza of the Federal Triangle opposite the Department of Commerce building. Designed originally in 1937 by John Russell Pope with sculpture by A. A. Weinman, it underwent many changes before final completion in 1947.

Oscar Straus was married in 1882 to Sarah Lavanburg; they had two daughters and a son. When he died at the age of seventy-six, Straus's obituary in the *New York Times* included tributes from close to two dozen leaders in the fields of public service, religion, and education; among them were President Coolidge and Chief Justice Taft. The text noted:

> Oscar Straus occupied high office under his Government during his lifetime to an extent few men reach. Six different American Presidents—or, perhaps a more significant way to put it, every successive American President, beginning with Cleveland and continuing through Taft and Wilson—appointed him to a post of importance, in which his services proved each time to be generally recognized for one or another piece of work of unique value. . . . Roosevelt made him the first man of the Jewish faith to sit in a cabinet of the United States. . . . Besides these honors, many fell to him of a nature more local to New York and others not directly connected with the administration of public service.

Sources: *DAB*; obituary, *NYT*, 4 May 1926, 7:1.

Franklin MacVeagh (1837–1934), the son of Major John and Margaret (Lincoln) MacVeagh, was born near Phoenixville, Chester County, Pennsylvania, where his father was a prosperous farmer. The *National Cyclopedia of American Biography* refers to the MacVeaghs as an "ancient and rugged Scottish family," while the *Dictionary of American Biography* relates that an ancestor of Franklin MacVeagh came from Ireland to Philadelphia about 1689.

Franklin was graduated from Yale in 1862 and from Columbia Law School in 1864. He practiced law in Philadelphia, in his brother Wayne's office, for a short time, but soon abandoned his career for reasons of health. His own reasons for abandoning law were two: "first, to lead a life of pecuniary ease; and second, to have done with ill health.[8]

MacVeagh went to Chicago in 1866 and entered the wholesale grocery business, soon becoming a partner in a firm. The business was destroyed in the great fire of 1871. MacVeagh involved himself in relief work and then, as funds permitted, set up his own firm, Franklin MacVeagh & Company. This firm eventually became one of the largest establishments of its kind in the country.

MacVeagh, a director of the Commercial National Bank in Chicago for twenty-eight years, was also very much involved in civic affairs. He was the founder and first president of the Citizens' Association of Chicago and active in bringing about reform in the city government. MacVeagh was vice president of the Civil Service Reform League of Chicago (1884–85), president of the Chicago Bureau of Charities (1896–1904), and a trustee of the University of Chicago (1901–13). He was also a founder and for many years president of the Municipal Art League of Chicago and a member of the Chicago Historical Society.

In politics Franklin MacVeagh followed the dictates of his own mind and was never a party man. A Republican in his early years, he left the party in 1884. In 1894 he was the unsuccessful Democratic nominee for the Senate, but in 1896 expressed his opposition to William Jennings Bryan's free silver policy and eventually returned to the Republican party. Late in life, however, he switched again and supported Alfred E. Smith for the presidency in 1928.

It was during the Republican administration of William Howard Taft that MacVeagh was secretary of the treasury. Although he had long been a director of a Chicago bank, he had had little actual banking experience and made no major contributions to fiscal policy during his tenure. His forte was administrative reform, and his maverick politics helped bring some progressive views into Taft's conservative cabinet. The President is said to have characterized him as "a little tinged with insurgent doctrines."[9] However, MacVeagh supported Taft rather than Roosevelt in 1912. He was an eloquent speaker and also wrote a number of articles, principally on municipal, civil service, and banking reform.

MacVeagh was married in 1866 to Emily Eames of Chicago. They had five children, but

[8] Quoted in the *DAB* from *The Thirty Years Record of the Yale Class of 1862*.

[9] Quoted in the *DAB* from A. W. Butt, *Taft and Roosevelt: the Intimate Letters of Archie Butt* (1930), 1:355.



Chicago residence of Mrs. Marshall Field showing mantel later removed to Washington. Seated, Mrs. Frederic C. Bartlett, a friend of the family.
Albert J. Beveridge III

only one survived early childhood, a son named Eames.

The MacVeagh's leased the house at 2600 Sixteenth Street in 1909 when he became secretary of the treasury and lived there until the early months of 1911, when they moved into their new house at 2829 Sixteenth Street, now the embassy of Mexico.

Delia Spencer Caton Field (1853–1937) was born at Tonowanda, New York, one of three daughters of Franklin F. Spencer, a wholesale hardware dealer, and Rachel Gifford (McCumber) Spencer of Massachusetts. The family moved to Chicago when the children were young. Mr. Spencer's firm (Hibbard, Spencer, Bartlett and Company) prospered, and as young women, his daughters moved in the best circles of Chicago society. Abby Louise married businessman Augustus N. Eddy, and in 1877, Delia married Arthur Caton, a socially prominent Chicago attorney. The third daughter, Mary, died in the early 1870s. Delia's husband became a wealthy man upon the death of his father, Judge John Caton, and the couple spent much of their time traveling, entering their horses in sporting events, and entertaining in their home on fashionable Calumet Avenue.

Entertainment was on a large and lavish scale in the Caton home at the turn of the century. Dinners for seventy-five were not unusual, and there were elaborate theme parties, which often meant the guests would arrive in costume. One of these was described later by Delia Caton's niece, Catherine Eddy:

> When we went downstairs everything had been transformed with painted scenery of Moorish

> scenes and moonlight—Arabs in flowing burnooses were walking in "The Streets of Cairo", as the party was afterwards to be known. At the end of the library, completely transformed into this Moorish scene, had been built a stage, and on this appeared a continuous and delightful vaudeville—Russian dancers, trained animals, and last, the famous Sextette from "Floradora", which was then playing in Chicago. . . . After that the dancing began in the big dining room, and lasted until four or five o'clock in the morning, when we had breakfast and went home. As I say in my diary, "the greatest possible success from start to finish."

In November 1904, in New York where he had gone to meet his wife upon her return from an extended European trip, Arthur Caton died suddenly from an attack of peritonitis. In 1905 Delia Caton married Marshall Field, then seventy years old, a long time friend and neighbor, whose first wife had died in 1896. They were married in London in St. Margaret's, Westminster, with the American ambassador, Whitelaw Reid, and Mrs. Reid among the guests. A wedding breakfast at Claridge's followed. Catherine Eddy wrote in her diary: "At first a dull day, but the sun comes out a little later. Aunt Dell never looked better—wears gray chiffon with lace tunic, and gray and silver hat with long gray plumes."

The marriage was short-lived; five months later, in January 1906, Marshall Field died unexpectedly of pneumonia. His wife was already well-to-do when she married him; a marriage settlement of an undisclosed amount and a one million dollar bequest in Mr. Field's will left her a very wealthy woman. She continued to live in the Field home on Prairie Avenue, at the same time keeping the Caton house, directly behind it, which in 1906 became the home of Abby and Augustus Eddy, her sister and brother-in-law. In the same year the Eddys also took an apartment in the Warder apartment house at 1155 Sixteenth Street in Washington. Both sisters had close friends in the capital and visited frequently. Among their friends were the John Hay and John R. McLean families, and Elizabeth Slater, who built the mansion at 1319 Eighteenth Street, N.W., now owned by the American Forestry Association.

Abby Eddy died in Washington in 1909; from this time on Mrs. Field spent more and more time here and around 1912 made the city her permanent home. In 1937, at the time of her death, the *Chicago Tribune* said: "About 25 years ago, after the death of her sister, Mrs. Field took up her permanent residence in Washington, D.C., where her fame as a hostess acquired its brightest luster." Although city directories did not list her at the "Pink Palace" until 1914, the society pages of local newspapers were reporting her activities as a hostess early in 1913.

Mrs. Field's parties at the "Pink Palace" seem to have been more subdued in nature than those she gave at the Caton house in Chicago at the turn of the century. Times had changed, and also, Delia Field was in her sixties when she moved to Washington and twice a widow. She had no children, and when she died at the age of eighty-four at her home in Prides Crossing, Massachusetts, the "Pink Palace" was left to her niece, Catherine Eddy Beveridge, who had been as close as a daughter.

The obituary in the *Chicago Tribune* recalled the national and international character of her social connections:

> During the greater part of her life she was prominent in social circles, not only in her home city of Chicago but in the east and abroad as well. Former King Edward VIII attended her London functions when he was Prince of Wales, as did numerous other members of the British royal family.
>
> Many of the best known persons of the day were her guests. Fritz Kreisler and Ignace Paderewski were frequent visitors at her home. There was ever a verve and dash to her parties that seemed to radiate from her own sparkling appearance, heightened by coal black hair, high color and regal bearing.

In Washington, it was observed in her obituary that "Mrs. Field always wore large pearl pendant earrings, a black pearl in one ear and a white pearl in the other." She was also described as a patron of music, and "one of the first in her set to raise funds for charity by fashionable entertainments." The *New York Times* also mentioned her charitable activities and noted that in 1907 she was chairman of the Civic Health Association in Chicago. In that capacity she organized 55,000 clubwomen in a drive to stop the adulteration of milk in the city.

Sources: Catherine Eddy Beveridge's scrapbooks, lent to the Commission of Fine Arts by her grandson, Albert J. Beveridge, III. Obituaries: *Chicago Tribune*, *NYT*, *ES*, *WP*, 24 July 1937, estate, *ES*, 7 Aug. 1937. Obituary for Arthur Caton: *Chicago Chronicle*, 18 Nov. 1904; for Marshall Field: *Chicago Tribune* 17 Jan. 1906.

Catherine Spencer Eddy Beveridge (1883–1970), niece of Delia Spencer Caton Field, was the daughter of Abby Louise (Spencer) Eddy and Augustus N. Eddy of Chicago. As a young woman, she kept a diary in which she described the incredible life of a socially prominent, wealthy American in the early days of this century, a life of constant parties, innumerable extended Euro-



Catherine Spencer Eddy before her marriage to Albert Beveridge, as photographed in Paris, 1905.
Albert J. Beveridge III

pean trips, fittings for dresses in the fashion houses of Paris, and, of course, an entourage of servants to make things run smoothly. In 1902, while in her late teens, she was presented at court in London, St. Petersburg, and Berlin. A few excerpts from her recollections of the activities in St. Petersburg, based on her diary, give a glimpse into a way of life long since passed:

> The Grand Duchess Wladimir was the daughter of a Grand Duke of Meklinburg-Schwerin. She had married the Grand Duke Wladimir, who was the uncle of the present Czar. . . . She ruled St. Petersburg society, had become very Russian in her tastes, and was far more popular than the beautiful young Empress. She received me most cordially, and complimented me on my dress—my black velvet. I had had time to hang around my neck Aunt Dell's [Delia Caton] silver Psyche, with the enameled wings, that had been made by Lalique himself. This interested her very much. Before I left she asked me if I would not like to see her drawing rooms. I shall never forget what she called her "winter garden". It was a vitrine, all glass and crystal. On the shelves were little pots of jeweled flowers—cornflowers made of sapphires, with emerald leaves; roses, forget-me-nots, daisies—all of jewels; little diamond wheelbarrows and watering pots. These precious objects had all been made by Fabergé, the great Russian goldsmith.
>
> Friday afternoon I went with Reynolds Hitt [from Washington] to Fabergé's shop. . . . That same afternoon we went in a troika as far as the Gulf of Finland, and came back through snow tinted pink and blue by the setting sun. After dinner that evening came the best time of all. We went in sleighs to the English Club, which was situated on one of the islands. We coasted for hours in that icy air. As St. Petersburg is very

flat, the coasting is artificial on ice hills, or very long toboggan slides. . . .

Presentations at court in Russia were made at a ball, and not in a drawing room, as in Germany and England. We therefore required no trains to our dresses. I wore my silver gown, but was not, according to my diary, altogether satisfied with my appearance. "The ball was a most wonderful, never-to-be-forgotten sight." The vast ball room where we assembled was glittering with lights from great crystal chandeliers. Its dimensions were enormous. At this first court ball of the season nearly three thousand guests were invited.

I have a very distinct memory of this pink ball gown, one of the most beautiful dresses I ever had. It was heavy pink satin. The skirt flared out at the bottom with tulle ruffles as only Worth could make them, held by pink camellias. It was very becoming, and I felt much happier about my appearance than I had the evening of the first court ball. What a good time I had! "Dance every minute and dance the mazurka with the Swedish Secretary and take supper with him in the wonderful palm garden, amidst fountains and flowers and hidden music." The suppers of these more intimate court balls were famous. They took place in the palm garden. Around each palm tree was built a table. The walls of the room were wainscotted with panels of fresh hyacinths—purple, white and pink—and the air was heavy with the perfume from these flowers.

The traveling party on these long European trips consisted most frequently of Mrs. Eddy, her sister Delia Caton (later Field) and Catherine, accompanied occasionally by the men of the family, including Catherine's brother, Spencer, who was in the diplomatic corps. Friends from Chicago and Washington often joined the group. At times they were able to travel by car, a rare privilege in 1904, a privilege, however, that was not without its drawbacks:

. . . The Munns [of Chicago and Washington] had their motor, and the Munn boys motorcycles. Both motor and cycles were constantly breaking down. It meant long waits by the side of the road for repairs and changing tires, which was one of the greatest obstacles in the motoring of the day. . . . It is extraordinary to read of the number of tires we had. When a tire burst I call it a "panne" in my diary. It must have made motoring a very uncertain means of locomotion, for we thought nothing of a half hour's delay.

At least twice a year many weeks were spent in Paris having gowns fitted and gloves and lingerie made to order. On one occasion Mrs. Eddy and her sister vied to see which one could have the most beautiful dress made for Catherine:

My mother ordered for me at Worth's a very beautiful dress, copied from a Nattier portrait. It was pale blue taffeta, with superb sleeves, and from the shoulder was suspended a wreath of unbelievably lovely flowers that had been made especially for the dress by Camille Marchais. Mme. Devé was my mother's vendeuse, and when Aunt Dell heard about it she said to Mme. Bond, who took care of her, "I want you to make a dress even more beautiful for my niece. Now see which is the best." This other dress was also a copy of an old portrait. It was made of pink brocade, with a stiff bodice and bows lined with silver.

It was in Washington that Catherine Eddy met her future husband, Senator Albert Beveridge of Indiana. Early in 1904 she was visiting her mother's close friend, Mrs. Elizabeth Slater:

The next day Mrs. Slater said, "Is there anyone especially whom you would like to meet while you are here?" I answered promptly, "Yes, Senator Beveridge." [Catherine had been reading his book, *Russian Advance.*] She tossed her head a little, and said, "That's what they all say. I don't know why everyone wants to meet Beveridge." I did not press the matter, but the next day—Sunday, January 31—in Mrs. Slater's beautiful drawing room, in walked my beloved Albert, with Senator Allison. How little I realized that Destiny at that moment had decided my future! In the same company was Mr. Justice Holmes, who was to become my Albert's dear and devoted friend—but that afternoon we were all but strangers in that gathering.

Catherine Eddy and Albert Beveridge were married in the American embassy in Berlin on 7 August 1907. It was the second marriage for Beveridge, who was his bride's senior by twenty years. The Paris edition of the *New York Herald* reported: "Owing to the wishes of the families, the ceremony was conducted with a simplicity which came as a surprise to the many Americans temporarily residing in Berlin." The bride "was looking a perfect picture in an exquisite costume of white satin with draperies, old costly point d'Alencon lace, a white tulle veil and a delicate wreath of orange blossoms on her head . . ." The wedding gown was made by Worth.

After a European honeymoon, the couple settled in Washington, staying briefly at Beveridge's apartment in the Portland on Thomas Circle, and then moving to the former Eddy apartment in the Warder Apartments at 1155 Sixteenth Street. Beveridge's independence and his leanings toward the progressive element in the Republican party brought defeat in his bid for a third Senate term in 1911. The Beveridges left Washington in 1912 and made their home in Indianapolis.

In 1912 Beveridge joined Roosevelt's Progressive party. In that year he ran for governor of Indiana on the Progressive ticket, and although

he received more votes than the Republican, he was defeated by the Democratic candidate. He lost another race for the Senate in 1914. Rejoining the Republican party in 1916, he made his final bid for the Senate in 1922; he was defeated and never ran for political office again. While in the Senate Beveridge was noted for his oratory, his efforts to take the tariff out of politics, and his campaign against exploitation of child labor. In foreign policy he was an ardent nationalist. Beveridge was also a distinguished historian, his finest work being a biography of Chief Justice John Marshall. When he died in 1927 at the age of sixty-four, he had completed two of a projected four volume biography of Lincoln.

After the death of her husband, Catherine Beveridge divided her time between homes in Fort Lauderdale, Florida, and Beverly Farms, Massachusetts. She also traveled, spending several months of the year in Zurich. An amusing observation, which appeared in her obituary in the *Washington Post*, was that when she traveled she was always accompanied by "a coterie of dachshunds." This source noted, too, that she was especially proud of the favorable mention of her husband in John Kennedy's *Profiles of Courage*, and of herself in *My Life*, the autobiography of Claude Bowers.

The Beveridges had two children, Albert J., Jr., and Abby Baum, whose married name was Nixon. Both were deceased when Catherine Beveridge died in 1970. She was survided by three grandchildren: Albert J. Beveridge III of Washington, Franklin Beveridge of Hingham, Massachusetts, and Mrs. Elizabeth Pieri of Florence, Italy, as well as five great-grandchildren.

Sources: Catherine Eddy Beveridge's scrapbooks, lent to the Commission of Fine Arts by her grandson, Albert J. Beveridge, III; *New York Herald* (Paris edition), 8 Aug. 1907; *DAB* [for Albert J. Beveridge]. Obituaries: Catherine Beveridge, *WP*, 6 June 1970; Albert Beveridge, *NYT*, 28 Apr. 1927, 23:1.

The Order of the Eastern Star, a Masonic Order, is the largest of the fraternal orders open to both men and women. Men who are Masons, and women who are related to affiliated Masons, are eligible for membership. The order is open to persons of all faiths.

The degrees of the Eastern Star were conceived in 1850 by Robert Morris of Kentucky, though there was no attempt to organize local lodges until the ritual was revised and printed in 1855. It proved too elaborate and Morris revised it again, publishing his *Manual of the Eastern Star Degrees* in 1860. Further changes were made in 1865 by Robert Macoy of New York, based on Morris's writings and compiled with his aid. Macoy published his *Manual of the Order of the Eastern Star . . . Adapted to the System of Adoptive Masonry* in that year and in 1868 devised the chapter system that exists today. Willis Darwin Engle was responsible for the establishment of the General Grand Chapter in 1876.

At present there are more than thirteen thousand subordinate chapters with a membership from fifteen countries that totals more than two and one half million. The International Headquarters is located in Washington, at 1618 New Hampshire Avenue, N.W., in the Perry Belmont mansion. The Eastern Star chapters are noted for their generous support of charitable organizations, both Masonic and other, and many Grand Chapters (state organizations) maintain homes for their elderly members.

Sources: Henry Wilson Coil, *Coil's Masonic Encyclopedia* (New York: Macoy Publishing and Masonic Supply Company, 1961); *Follow the Star*, a brochure published by the Order of the Eastern Star.

The Inter-American Defense Board describes its origins in a brochure entitled, *Introduction to the IADB*:

> The Inter-American Defense Board was established on March 30, 1942 by the Third Meeting of Consultation of Ministers of Foreign Affairs of the American Republics to study and recommend measures necessary for the defense of the Continent during World War II. After the War, in 1945, the Inter-American Conference on War and Peace recommended the continuance of this multinational military organization. Since that time, the Inter-American Defense Board, composed of military officers representing the highest echelons of their nations' defense establishments, has continued to carry out its functions of preparation, recommendation, and consultation for the collective self-defense of the Western Hemisphere.
>
> To enhance its planning capability, the International Staff was formed in 1949 to carry out the working functions of the Board. To prepare future military and civilian leaders for their role in hemispheric security, the Inter-American Defense College [at Fort McNair] was established in 1962.

The board functions through its Council of Delegates, which meets in regular bi-weekly sessions. Each delegation has one vote and there is no veto power. An affirmative vote by two-thirds of the delegations is required for passage of a decision affecting the defense of the hemisphere. The International Staff assists the Council of Delegates by preparing and updating plans and studies and carrying out various other assignments given to it by the council. The Secretariat of the Inter-American Defense Board is its administrative element; it is through their respective Secretariats that the Organization of American States and the Inter-American Defense

Board are related, with the OAS Secretariat providing the channel through which the IADB is funded. Otherwise, the two organizations operate independently, with the OAS addressing political, social and economic matters and the board concerning itself with security.

Appendix

Chain of Title

1905 Deed 15 March, recorded 3 April; Liber 2867 folio 88
Harry W. Brodhead and Howard A. Croasdale, executors of the will of Dewitt Clinton Brodhead (of Delaware Water Gap, Pennsylvania), to John B. Henderson
". . . parcels of land in the District of Columbia described as follows: lot numbered . . . (5), the east half of lot numbered . . . (3) and the west half of lot . . . (2) (each . . . halves fronting twenty-five feet on Erie Street and extending back of that width the full depth of the lot), all in Block . . . (16) of Hall and Elvan's subdivision of Meridian Hill, as per plat recorded in Liber E.C.F. 24 folio 499 of the land records of the District of Columbia. . . ." For $8,500.

1905 Deed 5 April, recorded 6 April; Liber 2864 folio 93
Charles T. Willis et ux, Henrietta, to John B. Henderson
". . . the land known and distinguished as the east one half of lot . . . (2) in Block . . . (16) in Hall and Elvan's subdivision of Meridian Hill . . . as per plat recorded in the Office of the Surveyor for the District of Columbia in Liber Levy Court 2 at folio 58. . . ." No cost given.

1905 Deed 5 April, recorded 6 April; Liber 2864 folio 140
Susan V. Jackson, widow, to John B. Henderson
". . . lot . . . (4) in Block . . . (16) of Hall and Elvan's subdivision of Meridian Hill . . . recorded in . . . Liber Levy Court 2, page 58 and Liber E.C.F. 24 page 499. . . ." No cost given.



Detail, second story bay over 16th Street entrance.



Detail of a third story balcony, 1980



Entrance hall sconce.

Reception hall sconce.



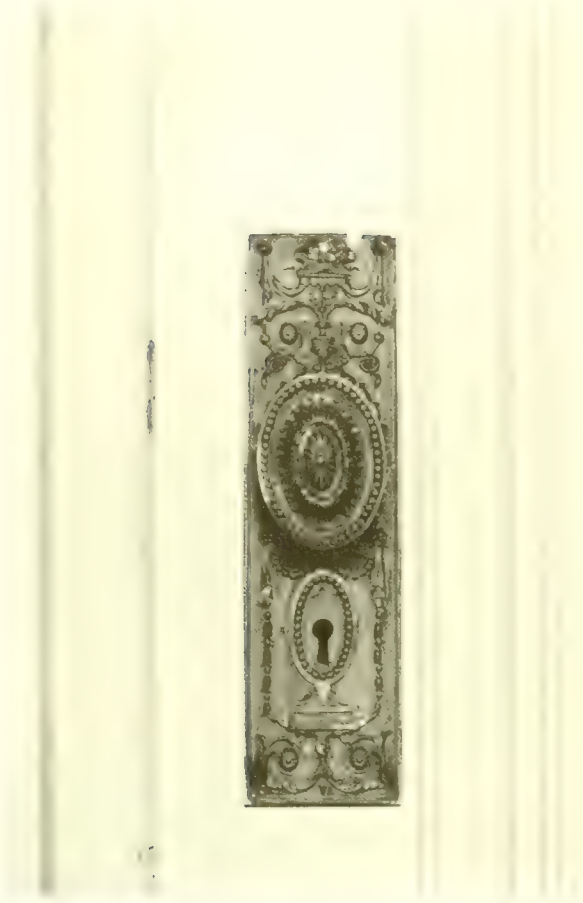
1905 Deed 6 April, recorded 7 April; Liber 2901 folio 142
Carolyn G. Caughey to John B. Henderson
". . . the described land and premises . . . namely the western half of lot . . . (3) in Block . . . (16) of Meridian Hill . . . as per plat recorded in Liber E.C.E. 24 folio 499 . . ." No cost given.

1905 Deed 17 April, recorded same day; Liber 2900 folio 325
W. Henry Walker et ux, Grace, to John B. Henderson
". . . part of lot . . . (1) in Block . . . (16) in . . . that piece . . . of land called Mount Pleasant, now known as Meridian Hill . . . as per plats recorded in Liber E.C.E. 24 folio 499, . . . Liber Levy Court 2 folio 58, and Liber Governor Shepherd folios 62 and 63, . . . being all of said lot . . . (1) except for that part taken for the extension of Sixteenth Street . . . said part of said lot containing . . . (2,034) square feet . . ." No cost given.

1905 Deed 17 April, recorded 18 April; Liber 2902 folio 248
Joseph Webber to John B. Henderson
". . . Lot numbered . . . (6) in Block . . . (16) in Hall and Elvan's subdivision of . . . Meridian Hill as per plats recorded respectively in Liber E.C.E. No. 24 folio 499 of the land records of the District of Columbia and in Liber Levy Court No. 2 folio 58 and Liber Governor Shepherd folios 62 and 63 of the Records of the Office of the Surveyor of said District." No cost given.

1905 Quit Claim Deed 12 May, recorded 6 June; Liber 2907 folio 458
Joseph Webber to John B. Henderson
Lot 6, Block 16 Meridian Hill. Same as above except reference to plat in Liber Governor Shepherd deleted. "This deed made to correct a former deed . . . conveying the above property . . . dated 17 April 1905. . . ."

1920 Deed 2 March, recorded same day; Liber 4310 folio 235
Mary F. Henderson, widow, and John B. Henderson, widower, son and only heir of . . . John B. Henderson, deceased, to Delia S. Field
". . . and in consideration of the sum of one thousand dollars, . . . and other valuable considerations, do hereby . . . convey the following described land and premises . . . namely parts of lots . . . (1), . . . (2), . . . (3), and . . . (4) in Block . . . (16) in Hall and Elvan's subdivision of . . . Meridian Hill, . . . described as follows: Beginning for the same at the intersection of the west line of Sixteenth Street with the north line of Euclid Street, and running thence north along said west line of Sixteenth Street, . . .(90) feet, thence west at right angles to said Sixteenth Street . . . (166.29) feet more



Interior doorknob with escutcheon plate.

Interior door handle with key plate.



or less, to the west line of said lot . . . (4), thence south on said west line of said lot . . . (4) . . . (90) feet more or less to the southwest corner of said lot . . . (4), and thence east along the north line of Euclid Street . . . (159.96) feet to the point of beginning. . . ." $150 in Internal Revenue Stamps affixed, at the rate of $.50 per $500, making the cost approximately $150,000.

1923 Deed 19 March, recorded 24 April; Liber 4948 folio 159
Mary F. Henderson to Delia S. Field
". . . parts of lots . . . (1) to . . . (6) inclusive in Block . . . (16) of . . . Meridian Hill . . . and more particularly described agreeably to a survey made in March 1923, as follows: Beginning for the same on the west line of Sixteenth Street . . . (90) feet from the north line of Euclid Street, and running thence north on the west line of Sixteenth Street . . . (20) feet, thence due west and parallel with the north line of Euclid Street . . . (265.23) feet more or less, to the east line of Mozart Place, thence south on said east line of Mozart Place . . . (109.87) feet more or less to the north line of Euclid Street, thence east with said north line of Euclid Street . . . (100) feet to the east line of said lot . . . (5), and thence north on the east line . . . (89.90) feet more or less to the northwest corner of the land conveyed to Delia S. Field in deed recorded in Liber 4310 folio 235, . . . and thence due east, along the north line of land so conveyed . . . (164.28) feet more or less to the place of beginning. Grantor herein covenants for herself, her heirs and assigns that no building or structure of any kind shall ever be erected upon the land adjoining the above described property on the north within . . . (10) feet of the north line of said described property herein conveyed: And said grantee herein covenants for herself, her heirs and assigns that no apartment house or building used as such shall ever be erected upon the land herein . . . conveyed. . . ." $38 in Internal Revenue Stamps affixed, at the rate of $.50 per $500, making the cost approximately $38,000.

1937 Will of Delia S. Field, Administration No. 52127
Property at 2600 Sixteenth Street, N.W., then taxed as lots 831, 835 and 837, left to a niece, Catherine S. Beveridge.

1939 Deed in Trust 25 April: recorded 4 May; Liber 7343 folio 193
Catherine S. Beveridge (of Indianapolis, Indiana) to Paul B. Cromelin, Edward S. Brashears, and Walter L. Fowler, trustees
". . . Parts of lots numbered . . . (1) to . . . (6) inclusive in Block . . . (16) . . . of Meridian Hill, as per plat recorded . . . described as fol-

lows: Beginning for the same at the intersection of the west line of Sixteenth Street with the north line of Euclid Street . . . running thence north along said west line of Sixteenth Street (110) feet, thence due west and parallel with the north line of Euclid Street . . . (265.23) feet more or less, to the east line of Mozart Place; thence south on said east line of Mozart Place . . . (109.87) feet more or less to the north line of Euclid Street, thence east with said north line of Euclid Street . . . (259.96) feet more or less to the point of beginning: said described land . . . known for purposes of assessment and taxation as lots . . . (831), . . . (835), and . . . (837) in Square 2575. To have and to hold the same unto and to the use of the said part [sic] hereto of the second part, in fee simple, the survivors . . . of them: In trust for the Grand Chapter of the Order of the Eastern Star of the District of Columbia, but with the powers, which are hereby expressly granted to sell and convey in fee simple, or otherwise dispose of the same or to lease . . . upon the direction and consent of the Grand Chapter of the Eastern Star of the District of Columbia. . . ." $67.50 in Internal Revenue Stamps affixed, at the rate of $.50 per $500. making the cost approximately $67,500.

1943 Deed in Trust, 3 May, recorded 11 May; Liber 7855 folio 261
Between Paul B. Cromelin and Walter L. Fowler, surviving trustees, and with the consent of the Grand Chapter of the Order of the Eastern Star . . . , parties of the first part; and Richard Titlow, et al, parties of the second part. ". . . parties of the first part do grant . . . as trustees . . . Parts of lots numbered . . . (1) to . . . (6) inclusive in Block . . . (16) in Hall and Elvan's subdivision of Meridian Hill . . . known for assessment purposes as lots . . . (831), . . . (835), . . . (837) in Square 2575. [Description of property same as in Liber 7343 folio 193.] . . . In trust for the use and benefit of the . . . Eastern Star . . . the parties of the second part to have charge of all funds received as income from said land. or from sale. . . . "

1946 Deed 9 January, recorded 14 January; Liber 8206 folio 265
Richard Titlow et al, trustees, to Loraine Boley Ingersoll
Same property described above, $114.40 in Internal Revenue Stamps affixed, at the rate of $.55 per $500, making the cost approximately $104,000.

1951 Deed 30 March, recorded 4 April; Liber 9441 folio 390
Loraine Boley Ingersoll to the Pan American Union
Three parcels of land transferred by this deed. Parcel 3 included parts of lots one through six, Square 2575, (assessed as lots 831, 835 and 837) as previously described, the property historically associated with the house at 2600 Sixteenth Street, N.W. Parcel 1 included parts of lots 1, 2, 3, 4, 7, 8, and 9 in Square 2575 (assessed as lots 818, 838 and 848). Parcel 2 was part of lot 9, Square 2575, assessed as lot 846. Part of this property adjoins 2600 Sixteenth Street to the north, with frontage on Sixteenth Street, and then follows a complicated boundary, running north in the center of the Square, and then west to Mozart Place. $126.50 in Internal Revenue Stamps affixed, at the rate of $.55 per $500, making the cost of all three parcels approximately $115,000.

Selected Building Permits

Owner: John B. Henderson

1905 No. 2742, 14 June. Permit to build
Architect: Totten & Rogers; builder: Charles A. Langley; estimated cost: $50,000. Four story brick and marble dwelling.

1905 No. 2742a, 17 June. Projections beyond building line: eight balconies and steps on Sixteenth Street.

1912 No. 4161, 22 March. "Repair wood columns and pilasters on open loggia in rear".

1912 No. 5389, 18 May. Two story and basement addition to north of main building, and minor repairs. Architect: George Oakley Totten; builder: John A. Nolan; estimated cost: $28,000.

1912 No. 458, 27 July. Otis electric passenger elevator; $2800.

Owner: Delia S. Field

1920 No. 6623, 21 May. "Change location of service staircase, change location of elevator, and a butler's pantry to be added." Architect: George Oakley Totten; builder: William P. Lipscomb Company $13,000.

1923 No. 3221, 13 October, ". . . a brick wall extending along the Euclid Street side . . . for the purpose of retaining ground above the level of the sidewalk; will be panelled with a stucco face surmounted with an iron fence." Architect: Porter & Lockie; builder: Oliver M. Bright.

1924 No. 11233, 21 June. "To remove non-bearing plastered stud partitions on 3rd floor and enclose 5 existing arched openings of loggia with window frames. No change to brick masonry, tile or marble work or size of openings. No plumbing." Builder: William H. Turton $1800.

1925 No. 9962, 5 May. "To enclose front arches of loggia with casement sash and frames. No changes to masonry. No enlargements to openings. Remove non-bearing stud partition. No



Detail of entrance hall mantel

plumbing. . . ." Builder: William H. Turton. $1150.

1926 No. 9951, 18 May. "To raise one story brick addition on existing butler's pantry . . . to obtain sewing room space . . . no plumbing. . . ." Draftsman: H. G. Turton; builder: William H. Turton. $3000.

1927 No. 9934, 14 May "To enclose 3rd story porch with tile. This necessitates the rebuilding of present frame sun room over garage with hollow tile. No plumbing." Designer: Henry G. Turton; builder: W. H. Turton. $2500.

Owner: National Savings & Trust Company, trustees under will of Delia S. Field

1938 No. 219102, 19 December. Sign: "For sale—Apply National Savings & Trust Company, Trustee"

Owner: Lorraine Boley Ingersoll

1948 No. 310442, 18 August. Erect fire escape on west wall.

Owner: Pan American Union (OAS)

1962 No. B89684, 24 July. Replace steel stair on north side of building.

1984 No. B300895, 17 April. "Remove balconies which have become a hazard. Landmark area, see inspection report." $15,000.

1985 No. B310319, 7 October. Removal of interior non-loading bearing partitions. Architect: Partnership.

1985 No. B311536, 11 December. Repair and renovate third and fourth floors. Architect: MKM Partnership. $35,000.

1985 No. B326679, 17 December 1985. Electrical permit: outlets, fixtures, etc. for remodeling offices. $40,000.

1987 No. B321021, 17 April. Elevator in building center $57,000.

Note: There is no building permit on file for the 1985–86 addition.

Architectural Drawings or Prints

Sixteenth Street elevation: blueprint. Filed with Permit No. 2742, 14 June 1905. Scale: ¼" = 1'-0"

Erie (Euclid) Street elevation: blueprint. Filed with Permit No. 2742, 14 June 1905, Scale: ¼" = 1'-0"

Surveyor's Office plat, showing outline of building and lot dimensions. Filed with Permit No. 2742, 14 June 1905.

Projection plans, including plans for second and third story balconies, Erie (Euclid) and Sixteenth streets; section applicable to all balconies; and plan and section of steps, Sixteenth Street. Filed with Permit No. 2742a, 17 June 1905.

Addition, north and east elevations: blueprint. Filed with Permit No. 5389, 18 May 1912. Scale: ¼" = 1'-0"

Drawings reproduced in:

The Brickbuilder, vol. 15, no. 11 (November 1906), pl. 150. Plans, first and second floors.

Photographs or Sketches

CHS. Streetscape, west side of Sixteenth Street, 2600 block, c. 1917-24, glass negative from "The Rambler" collection, No. 0530.

Inter-American Defense Board, Photograph, 2600 block of Sixteenth Street, west side, 1907; photograph of building decorated with flags of participating nations, 1956.

LC, Prints and Photographs Division. Photographs from the Beveridge family collection, consisting of interiors from the period of Mrs. Marshall Field's ownership and including: sun porch, four views; library, five views; ballroom, four views; second floor stair hall, one view; dining room, three views.

Photographs reproduced in:

AA, vol. 100, no. 1863 (6 September 1911). View of 2600 block of Sixteenth Street, west side.

The Brickbuilder, vol. 15, no 11. (November 1906), pl. 150. Exterior view, primarily Euclid Street facade.

Catalogue of the Baltimore Sketch Club, 1907. View similar to the one in the *Brickbuilder.*

LC, Manuscript Division. Oscar Straus papers, container 23: one page from unidentified magazine with small photographs of the dining room, drawing room, "green room", and "glass enclosed breakfast room" or sun porch.



Rooms en suite, salon through fountain room, Embassy of Poland

2640 Sixteenth Street, N.W.
The Embassy of the Polish People's Republic

Located on the southwest corner of Sixteenth and Fuller Streets, this building is situated on subdivision lot 25 and part of 26, in Square 2575 (formerly Block 16, Meridian Hill). For purposes of assessment and taxation, the property is known as lot 834.

Previous Structures on the Site

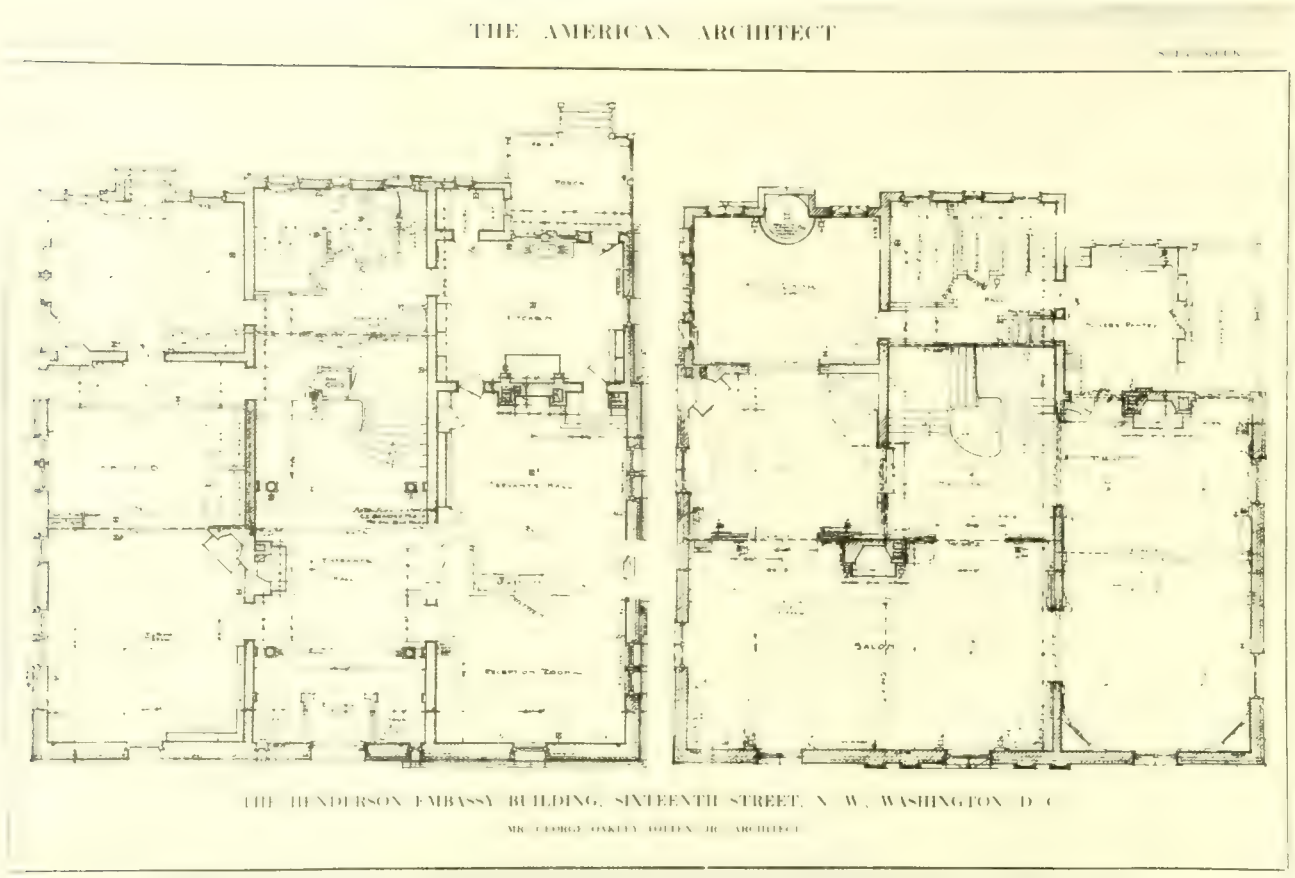
None

History

On 1 April 1909 a permit was issued to Senator John B. Henderson to construct a four story stone and brick dwelling. The architect was George Oakley Totten and the builder the George A. Fuller Company; cost was estimated at $70,000. It was completed early in 1910 with the elaborate iron and glass marquise over the front entrance put in place in April of that year. In September 1911 both exterior and interior views were published in the *American Architect;* it was referred to as "the Henderson Embassy Building", with a further explanation that "the name of the Legation that will occupy it is, for the present, withheld." In January 1912 the Hendersons added a two story and basement addition, the main floor to be used as a ballroom. Totten was again the architect. No record has been found

View of entrance facade as published in *The American Architect*, 6 Sept. 1911.





Ground and principal floor plans as published in *The American Architect*, 6 Sept. 1911.

of any occupant during these early years, or indeed until Mrs. Henderson sold it to the Polish government, specifically to the Polish minister, Prince Casimir Lubomirski, in 1919. Statements that it was occupied by the ambassador from Imperial Russia, George Bakhmieteff, after his government fell are not borne out by directory listings, which show him at 2111 Massachusetts Avenue, N.W., in 1918 and at 3209 Highland Place, N.W., in 1919. Street number listings in the directories, which began in 1914, show the building vacant in that year and then unlisted until 1920, when the Polish Legation is shown as the occupant. It seems unlikely that it was vacant from 1910–19, but at present no occupancy can be substantiated.

Very few changes have been made to the house throughout the years. Permits show a 1920 alteration consisting of "constructing a corridor in center of building" and addition of partitions in two rear rooms, presumably to increase office space. The main rooms look today just as they did in the 1911 photographs in *American Architect*, with the exception of several changes in lighting fixtures and the white and pale blue paint which now covers the dark wood paneling in the dining room. In 1978 workers were brought from Poland to carry out restoration work on ornamental plaster and woodwork.

In the salon is a Steinway piano given to the embassy during World War II by Poland's famous musician and patriot, Ignace Jan Paderewski. Paderewski was using the piano on an American tour when he became ill and had to cancel his concerts. He died soon afterward, in 1941; his ashes were buried in Arlington Cemetery. Over the piano hangs a portrait of Paderewski, painted by Tadeusz Styka. This is one of several paintings loaned to the embassy by Warsaw's National Gallery of Art in 1963. The most valuable of the group is probably "Stanczyk", painted by Poland's finest nineteenth century painter, Jan Matejho. It shows the sixteenth century court jester, Stanczyk, sadly reflecting on the news of a Polish military defeat while the King and Queen dance in another room. It is said that the artist gave the jester his own facial features as a way of expressing his

feelings of despair over the subjugation of his country during his lifetime. This painting hangs on the Sixteenth Street wall of the salon.

In this room also are portraits of Thaddeus Kosciusko, the Polish general who fought in the American Revolution; Helen Modrzejewska, a nineteenth century Polish actress well-known in this country, painted by Karol Miller; and a large painting entitled "King Zygmunt at the Bedside of his Dying Wife, Barbara Radziwill", painted by Jozef Simmler. Over the mantel is a portrait of Chopin, and in the northeast corner of the room an untitled portrait of a fencer by Jacek Malczewski.

There are two large paintings at either end of the ballroom: to the east a portrait scene, "Blind Wit Stwosz with his Granddaughter", painted by Jan Matejko in 1865; and on the west wall, "The Return of the Lithuanians from a Campaign against the Teutonic Knights" by Jozef Brodowski (1868). There was formerly a mural in the large central panel of this wall depicting Marshal Pilsudski, Poland's liberator of 1920, on horseback at the side of King John III. This was painted by Jan de Rosen in 1938, according to the *Evening Star* (12 November 1938), and was covered over or removed in 1946. The *Washington Post* (23 January 1939) commented on other de Rosen murals in the dining room; these have also disappeared. Mr. de Rosen was responsible for the decoration of the Polish pavilion at the 1939 World's Fair in New York.[1]

In the winter garden, or fountain room, are three other nineteenth century paintings: "Farm Girl by Stream" by B. Szankowski, "Waclaw Bidding Farewell to Maria" by Jozef Simmler, and "St. John's Cathedral in Warsaw" by Konstanty Mackiewicz.

Architecture

The Polish embassy building at 2640 Sixteenth Street is one of architect George Oakley Totten's

[1] During World War II de Rosen was a military and intelligence aide at the Polish embassy; he remained in the Washington area the rest of his life. He executed many religious murals and mosaics for churches in Washington and elsewhere, including a large mosaic of Christ at the Shrine of the Immaculate Conception. He died at the age of ninety-one on 22 August 1982.



Contemporary view of Embassy of Poland.



Contemporary view showing ballroom wing added in 1912.

most coherent works. That the interior is similarly successful is due in part to the fine renovation sponsored by former Ambassador Romuald Spasowski in 1978. As with the exterior, however, Totten's florid and often clumsy treatments are here more adeptly handled than usual. This circumstance would be considered a welcome change if not for the persistent rumor that a French designer of repute was somehow involved.

Whatever the truth of the matter, the building exterior is pleasing. This is one of those instances where a careful, judicious blend of styles has merit. The house was not derived solely from seventeenth or even eighteenth century France as first might be supposed. Rather, there are major English components, especially noted in the use of double-hung windows and the handsome dormer level, despite its mansard roof.

Perhaps the most encouraging aspect of the design as seen from the street is that the basic elements and ornamentation have been kept relatively simple and, more to the point, consistent throughout. The integration of the balconies is particularly successful. Glitches do occur, of course. The small consoles at the second floor windows have the dubious distinction of appearing to support the building entablature, and by appearing to do so are rendered absurd. This is doubly unfortunate since the window openings themselves should have been as wide as the openings of the main floor, similar in effect to the Petit Trianon. On the other hand, the ballroom suffers by lack of an appropriately scaled entablature. Everything about this wing carries the same weight as the original part of the residence: the rusticated base, prominent quoining, and dominant window with its projecting balcony. These elements require an entablature of equal substance. As such, the cornice provided is entirely out of scale and the merit of the ballroom wing is thereby compromised.

The interior of the house is more decidedly English Renaissance. The decoration has a heavy floridity uncommon to styles associated with the Continent. The dining room, for example, is a simplified derivative of the Jacobean, especially before the natural woodwork was painted. The other public chambers are easily traced to the

latter part of the seventeenth and early eighteenth centuries. However, nearly every room has a problem, for the most part attributed to a characteristic lack of studied care on Totten's part. The detailing is generally excessive; the Ionic capitals of the salon pilasters are too heavy as a result of appearing to support the overblown entablature. Unfortunately, the ballroom mantel columns are even clumsier. It seems clear that the architect cut the top off a Corinthian capital and slapped the Ionic volutes on top without considering that a composite capital is an integral architectural element and not a product of splicing. Perhaps more incongruous are the great slabs of magnificently grained marble surrounding the fire opening, for all intents and purposes like H.H. Richardson himself had a hand in it. The result is a clash of incongruous styles. To a much less distressing extent, this incongruity is evident in the sitting room as well. This chamber is perhaps the most charming of the public rooms, boasting unusually competent ornament. It may not be Totten's work at all. The only thing that mars the illusion is the unfortunate reversed columns supporting the mantel shelf, niche counter and the tables flanking the salon doors.

Sixteenth Street elevation drawing filed with building permit, 1 April 1909.
National Archives

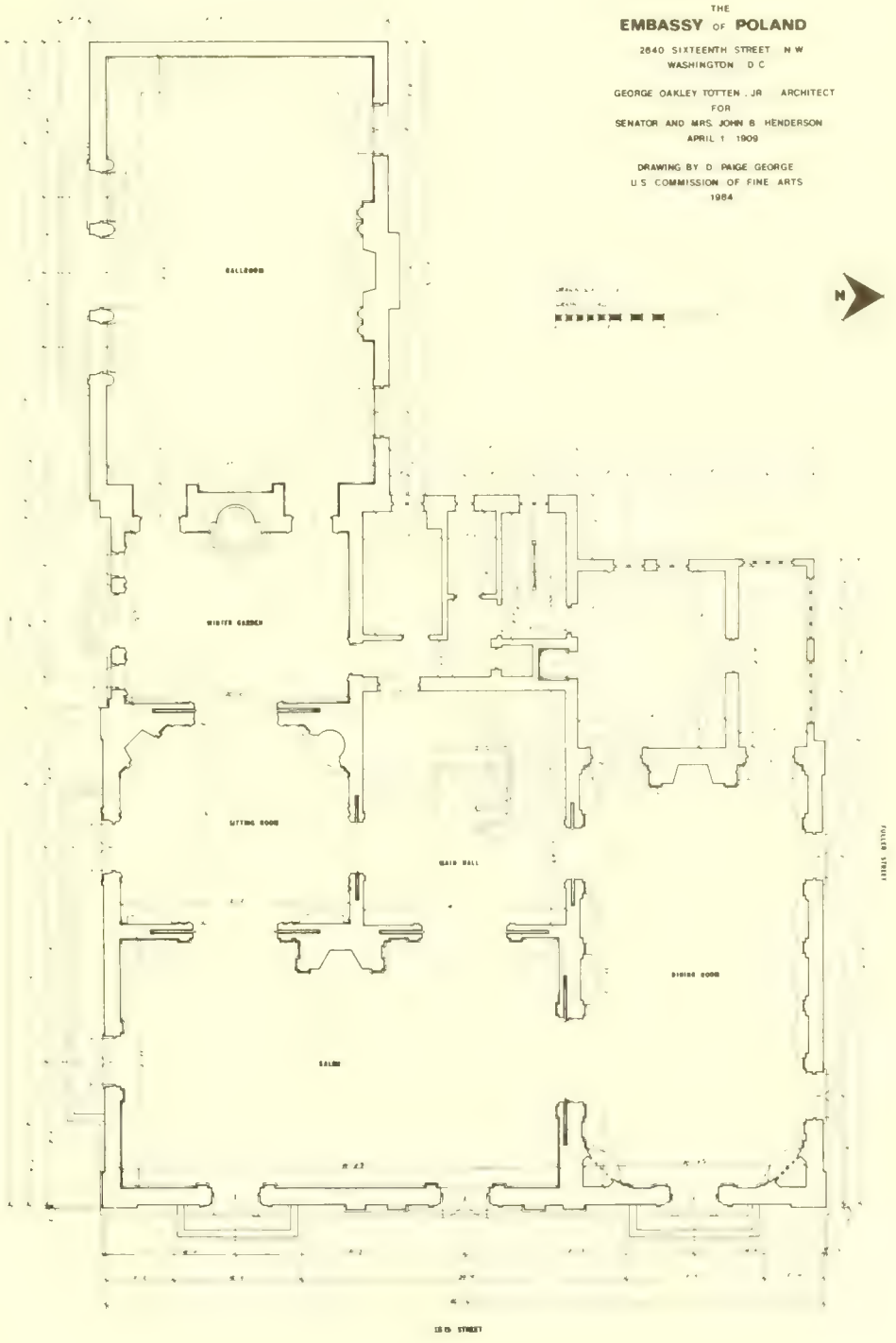




Fuller Street elevation drawing filed with building permit, 1 April 1909.
National Archives

One last critical observation should be made at this point. The architect's tendency to overelaborate when at times it would be best to simplify is nowhere more obvious than in the use of rinceau transom panels over certain of the principal doorways. A reasonable case can be made by comparing the unencumbered doorway between the dining room and salon with the remaining double-door openings, each of which is equally wide but reduced in height to accommodate the aforementioned panel. The unfortunate result is a squat doorway which has the effect of making a room look heavy and ponderous.

These individual points concerning both the interior as well as the exterior notwithstanding, the Polish embassy building is nevertheless an asset to the city of Washington. In fairness, the structure has great merit and constitutes one of George Oakley Totten's most important contributions to his profession.



Principal floor plan showing existing conditions in 1981.

Site

Orientation: the residence faces east and occupies the southwest corner of the Sixteenth and Fuller Street intersection on a trapezium-shaped lot measuring 131′-0″ on Sixteenth Street, 134′-0″ on Fuller Street exclusive of the 40′-0″ public space on Sixteenth Street, 124′-10″ on the west and 127′-10″ on the south.

Enclosures: a metal, ornamented, security fence, with sliding panels for vehicular entrance, surrounds the property. It is not original to the house.

Paving: curbing divides public sidewalk from landscaped area behind fence and turns to border semielliptical driveway to front entrance. A concrete walk and four stone steps with cheek walls lead from the public sidewalk up to the drive before the entrance stoop. An asphalt parking area with curbing flanks south side of building.

Landscaping: elm trees and hemlock bushes with English ivy on the south, grass and new plantings including spruce and rhododendron on east and north.

Exterior

Dimensions: according to an on-site inspection, the building measures 66′-6″ wide by 65′-6″ deep, not including the ballroom addition. The ballroom wing measures 27′-9″ wide by 42′-2″ long, bringing the overall depth of the residence to 107′-10″. The recorded heights are 56′-0″ from sidewalk to roof peak, or 38′-6″ to the eaves.

Foundations: concrete footings and pad with brick retaining walls averaging 2′-6″ thick.

Structure: brick.

Walls: limestone, consisting of a projecting base with blocked cap, rusticated ground story capped by cyma and block string course, smooth ashlar first and second stories with quoining. A first story dado rail breaks forward for balconies and pilaster pedestals. The paired, two-story, fluted pilasters are Corinthian and flank the central bay over the entrance.

Cornice: limestone, Corinthian entablature with plain frieze and acanthus modillions.

Parapet: capping original portion of residence. Limestone; groups of balusters interrupted by blind panels at building corners and over paired pilasters of entrance front.

Roof: mansard; slate and tin. Copper ridge lines. Scotia and torus crest cap separates slate roof from more shallow slope of upper roof.

Chimeys: limestone with decorative caps.

Areaways: basement windows at entrance and north elevations have individual areaways protected by





Sixteenth Street entrance.

grille covers. Larger areaways for groups of windows serving basement elsewhere are open and protected by pipe railings.

Balconies: six; four limestone, two wrought-iron. Limestone balconies break forward from ground story string course cap and first story dado rail. Scrolled consoles support base. Balustrade formed of guilloche panels. Iron balconies of first and second stories at center of south elevation are supported by decorative brackets.

Porches: two, one above the other over a portion of ground story kitchen; wood, open with lattice-panelled railings and piers. Presently enclosed.

Stoop: four limestone risers between cheek walls give access to main entrance. Decoratively scrolled panels support a canted, translucent safety glass and iron marquise.

Entrance: limestone. Rustication superimposed over architrave surround. Walnut, raised panel double door.

Windows: ground story: wood, double-hung and screened by wrought and cast iron grilles. First story: wood, casement with transom lights, set in limestone, talon architrave with crossettes below cushion frieze and dentil cornice. Window set over entrance has guilloche balustrade at dado. North elevation window lintels supported by scrolled brackets. Second story: wood, double-hung, set in limestone architrave with crossettes and flanked at head by acanthus consoles supporting cornice which breaks forward from architrave of building entablature.

Dormers: wood, semicircular-headed and double-hung, flanked by panels with triglyphs below tin-sheathed hoods. Central bays at east and north elevations have sidelights.

Interior

Entrance Hall

Flooring: oak, parquetry; basket-weave.

Baseboard: 9″ high, wood; base with inverted ovolo cap breaks forward for pilasters. Baseboard removed from bays preceding staircase.

Walls: plaster and wood painted white. Tuscan pilasters support cased beams.

Cornice: full entablature; fascia architrave, triglyph frieze, denticulated corona cornice. Architrave and frieze removed at same locations as missing baseboard.

Ceiling: 8′-10″ high, plaster painted white.



Entrance hall.

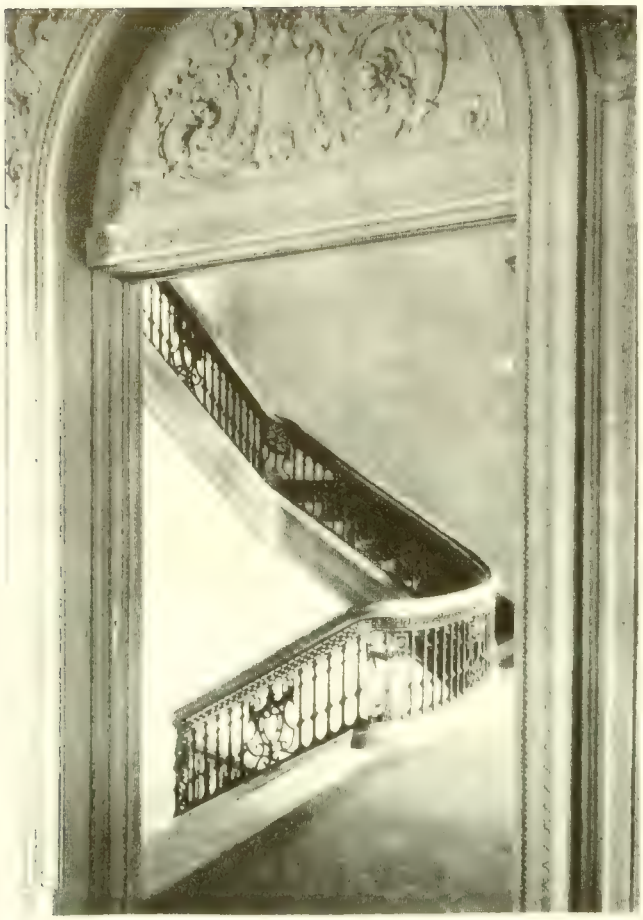
Doorways: natural wood double doors to reception rooms; raised panels and fascia architraves. Transom-lighted French door to service corridor beneath stair. Single, raised panel door to coat closet.
Hardware: brass; door handles and knobs.
Chimney: breaks forward 1′-10″.
Hearth: 5′-4″ wide by 1′-3″ deep; cream and grey-veined maroon marble.
Firebox: 3′-0″ high by 4′-0″ wide by 1′-11″ deep; fire brick.
Surround: cream and grey-veined maroon marble.
Mantel: wood; composite pilasters support architrave and frieze for corona and cyma shelf 4′-10″ high by 6′-0″ wide by 9″ deep.
Vestibule: breaks forward 5′-3″ into hall, to form flanking seating alcoves lit by single casement windows. Glass and iron double doors with wrought and cast iron grilles.

Stair Hall:
Stair: from the ground floor entrance hall the stair has eight risers to the first landing, five risers to the second and five risers to the first floor. This portion of the stair is grey-veined marble with seven inch risers, seven inch baseboards and closed stringers, cast iron balusters and panels, and a moulded oak handrail.
Flooring: oak, parquetry; basket-weave.
Baseboard: 10″ high, wood; base with inverted ovolo cap.
Walls: plaster painted white.
Cornice: talon, corona and cyma.
Ceiling: 12′-7″ high, plaster painted white.
Doorways: pocket double doors with raised panels in egg and leaf mouldings. Egg and dart and gouge transom bars separate doors from semi-circular and segmentally-headed tympanum panels. Crossetted architraves with ribbon and leaf cable moulding and returns interrupted by acanthus console keystones with floral swags overlapping into spandrels.
Hardware: brass; rocaille door pulls.
Lighting: single, four-light, crystal body, arm, pendant and globe chandelier.

Dining Room: (originally natural wood, stained. Presently painted pale blue with ornament and trim painted white.)
Flooring: oak, parquetry; oblong basket-weave.
Baseboard: 1′-0″ high, wood; base with inverted ovolo cap. Breaks forward for pilasters.
Serving counters: seven consoles each support grey-

Stair hall (between ground and principal floors).





Photograph from *The American Architect*, 6 Sept. 1911.

veined marble counters, 2′–11″ high by 4′–8″ wide, supporting mirrored panels in semi-circular-headed Tuscan arches. Two, 4′–0″ wide, console counters project from corner cupboards.

Cupboards: wood; semicircular-headed, glazed corner cabinets with glass shelves.

Walls: wood (painted). Fluted Tuscan pilasters flank console counters and mirrors, doorways, windows, cupboards and chimney projection.

Cornice: full, 2′–4″ high entablature; fascia architrave, triglyph frieze, dentil and cyma cornice.

Ceiling: 12′–7″ high; plaster painted white.

Doorways: mirror panels painted over. Pocket door to salon set in 1′–5½″ deep, panelled jamb.

Windows: casements with transom lights and brass radiator grilles set below counter-height sills.

Hardware: brass; rocaille door pulls and cremone window bolts.

Lighting: antiqued brass sconces replace gas-globe and crystal lighting fixtures. Antiqued brass, twelve-light, chandelier replaces four, three-light, gas-globe and crystal ceiling lights.

Chimney: breaks forward 1′–10″.

Hearth: 6′–1″ wide by 1′–3″ deep; grey-veined cream marble.

Firebox: 3′–0″ high by 3′–8″ wide by 1′–10″ deep; fire brick.

Surround: grey-veined cream marble.

Mantel: wood; acanthus consoles support ovolo and cyma shelf, 5′–2½″ high by 6′–6½″ wide by 10″ deep.

Overmantel: mirror panel in Tuscan arch with acanthus keystone.

Dining room.





Dining room

Salon: (painted pale blue with ornament and trim painted white.)

Flooring: oak, parquetry; diagonal strips delineate sections of basket-weave.

Baseboard: 1′–0″ high, wood; base with inverted ovolo cap. Breaks forward for pilasters.

Dado: rococo ornament in recessed panels.

Chair rail: 2′–10″ high, wood; talon and rail.

Corner benches: built-in to conceal radiators. Console arms rise to meet extended chair rail.

Console tables: two; gilded rococo base having grey marble top.

Walls: plaster, with fluted, Ionic pilasters framing doors, windows and chimney projection.

Cornice: full entablature, astragal and talon architrave, rinceau and console-bracket coved frieze, corona cornice.

Ceiling: 12′–7″ high; plaster painted white.

Doorways: pocket double doors, 7′–5½″ high, with raised egg and dart panels, rinceau transom panel. Dining room doorway, 10′–1½″ high.

Hardware: brass; rocaille door pulls and cremone window bolts for casements with transom lights.

Lighting: two, five-light, crystal arm and pendant chandeliers originally fitted for gas and globes. Eight, two-light, crystal arm and pendant sconces.

Chimney: breaks forward 2′–10½″.

Hearth: 5′–9″ wide by 1′–4″ deep; cream-veined marble.

Firebox: 2′–4″ high by 4′–0″ wide by 1′–8½″ deep; fire brick.

Surround: cream-veined marble.

Mantel: wood and plaster; rinceau cartouche panel flanked by mask consoles supporting cyma shelf 4′–11½″ high by 5′–9″ wide by 0′–11″ deep.

Overmantel: flush panel in talon ovolo surround with escutcheon and spray mount.

Sitting Room: (painted pale blue with ornament and trim painted white.)

Flooring: oak, parquetry; ''Fontainebleau'' pattern.

Baseboard: 10½″ high, wood; base with inverted ovolo cap.

Walls: plaster; flanking window and hall door, raised panels set in talon moulding surmounted by rococo cartouche panels. Flanking salon door, panels framed in vertical depressions surmounted by garland and mask swags. Flanking fountain room door, raised panels in talon moulding.

Console tables: flanking salon doorway; wood and plaster, Ionic consoles each support a garlanded rinceau counter 3′–9″ high by 4′–2″ wide.



Salon. Note Ignace Paderewski's portrait and grand piano

Salon, with entrance to dining room





Salon, doorway to stair hall

Cornice: full entablature; talon architrave, cove frieze of morning dove and floral rinceau, oak-leaf cyma cornice.

Ceiling: 12′-7″ high; plaster painted blue with apsidal panel in oak-leaf and talon.

Doorways: pocket doors 7′-5″ high, raised panels set in egg and dart, dog-tail transom bar, floral urn and rinceau segmentally-arched overpanel, astragal and talon architrave. Salon and hall doorway architraves set within secondary astragal architrave having rinceau spandrels. Fountain room door recessed in egg and dart-panelled, 1′-3″ deep jamb.

Window: casement with transom light set in talon and astragal architrave, dog-tail transom bar and guilloche overpanel.

Hardware: brass; rocaille door pulls and cremone window bolts.

Lighting: single, four-light, crystal arm and pendant chandelier. Two, two-light, crystal arm and pendant sconces.

Corner chimney:

Hearth: 3′-7½″ wide by 1′-4″ deep, grey and orange-veined cream marble.

Firebox: 2′-11″ wide by 2′-4″ high by 1′-3″ deep; cast iron, Greek fret pattern.

Surround: grey and orange-veined cream marble.

Mantel: wood and plaster; reverse-tapered Ionic columns support convex rinceau and talon shelf 3′-8″ high by 5′-2″ wide by 1′-0″ deep.

Overmantel: mirror set in astragal and talon overlapped by floral garland and surmounted by floral and mask wall garlands.

Corner niche: wood and plaster, reverse-tapered Ionic columns flank brass register grilles and support convex rinceau and talon shelf capped by a convex pedestal for a niche set in astragal and talon and overlapped by floral garlands and surmounted by floral and mask wall garlands.

Fountain Room: (painted pale blue with ornament and trim painted white.)

Flooring: oak, parquetry; basket-weave with fruitwood borders forming geometric corners.

Baseboard: 1′-0″ high, wood; base with inverted ovolo cap.

Chair rail: 2′-9″ high, wood; concave profile. Bottom and top rails turn to form door and window architrave returns.

Walls: plaster. Mirror panels flank fountain between adjacent doorways.



THE SMALL SALON, HENDERSON EMBASSY BUILDING, WASHINGTON, D. C.
MR. GEORGE OAKLEY TOTTEN, JR., ARCHITECT

Photograph from *The American Architect*, 6 Sept. 1911

Sitting room (small salon) looking into fountain room





Sitting room mantel

Cornice: egg and leaf, corona and cyma.
Ceiling: 12′–7″ high, plaster painted light grey.
Doorways: ovolo architraves with returns. Pocket double doors to sitting room, single door to service area; raised panels in ovolo surround. Ballroom French doors with transom lights, 9′–8″ floor to soffit, recessed in panelled 1′–1½″ jambs. French door with transom light opens to balcony; flanked by single casement windows.
Hardware: brass; rocaille door pulls and cremone window bolts. Oval doorknobs with mortise lock plate for single door, rocaille handles for ballroom French doors.
Lighting: two, two-light, crystal arm and pendant sconces flank fountain. Two, two-light, ''brass''-painted sconces flank doorway to sitting room.
Fountain: bombé bolection base projects 2′–6″ into room for niche fountain with mirrored panels between niche dado and dome mosaics. Splayed, concave niche surround set in ovolo architrave with chair rail return and rocaille mask and shell ''keystone.''

Ballroom: (painted pale blue with ornament and trim painted white.)
Flooring: oak, parquetry; diagonal strips delineate sections of basketweave.
Baseboard: 1′–1″ high, wood; base with inverted ovolo cap.

Fountain room





Ballroom

Walls: plaster with flush panels in applied cyma moulding. Three-quarter-engaged, fluted Corinthian columns break forward to support entablature projections at chimney and opposed window wall.

Cornice: full Ionic entablature; fascia architrave, plain frieze, denticulated corona cornice.

Ceiling: including cove, approximately 18′–7″ high, plaster painted pale blue with ornament painted white. Cove rises to cased ceiling surround with pulvinated oakleaf center moulding.

Doorways: French doors to fountain room recessed 2′–11″; "candelabra" panels frame door.

Windows: transom-lighted balcony French door and flanking casement windows, separated by columns. Casement windows flanking chimney have console-supported sills, 6′–8″ from floor, and "candelabra" side panels.

Hardware: brass; rocaille door handles and cremone window bolts.

Lighting: concealed flourescents at ceiling cove.

Chimney: breaks forward 1′–0″.

Hearth: 6′–6″ wide by 1′–10″ deep; grey and tan-veined cream marble.

Firebox: 2′–10″ high, by 3′–11½″ wide by 2′–2″ deep; fire brick.

Surround: grey and tan-veined cream marble.

Mantel: wood and plaster; rinceau escutcheon panel flanked by oak leaf consoles supporting cyma shelf 6′–0″ high by 6′–6″ wide by 10½″ deep.



Ballroom mantel

Biographies

Architect
George Oakley Totten
See text, 2460 Sixteenth Street

Builder
George A. Fuller Company
See text, 2460 Sixteenth Street

Original owners
John B. and Mary F. Henderson
See text, 2460 Sixteenth Street

Ministers and Ambassadors from Poland

Biographies of ministers and ambassadors who have served at 2640 Sixteenth Street follow:

Prince Casimir Lubomirski (1869–1930) was born in Cracow, the son of Prince Georges and Countess Cecilia (Zamoyska) Lubomirski. He was educated in law at the universities of Cracow, Munich, and Vienna; he also studied politics at the École des Sciences politiques in Paris, and forestry at the École forestière at Nancy. He was a member of the legislative body of Austrian Poland for twelve years, and his interests centered largely around the farming and lumber industries. Prince Lubomirski was married in 1902 to Countess Therese Wodzicka. Lubomirski was minister to the United States from November 1919 until December 1922; it was he who purchased the embassy building from Mrs. Henderson.

Source: *WWBA*

Wladyslaw Wroblewski (1875–?) was a lawyer and economist educated at Cracow University. He was assistant professor of administrative law at Cracow, director of the Agricultural Syndicate at the university, 1911–17, and director of the prime minister's office, 1918–21, before being appointed minister to the United States in December 1922. He returned to Poland in 1925 and was president of the Bank of Poland from 1929 to 1936 and a professor in the School of Political Science, Warsaw, from 1937 to 1939. In 1928 Dr. Wroblewski was editor of *Gazeta Poznanska;* he also published a number of papers on legal and economic subjects.

Source: *WWW* (1935)

Jan Ciechanowski (1887–?), born in Grodiec, Poland, was educated at the University of Karlsruhe, Germany; he graduated in economics from the University of Birmingham, England, and then completed diplomatic studies in Warsaw. He began his diplomatic career in 1918 when he was appointed chief of the British section in the Polish Foreign Office. He was Paderewski's chief secretary during the peace conference in Paris in 1919. He then went to London where he was counselor of the Polish Legation, 1919–24, and then chief of department of the Polish Foreign Office, 1925, before being appointed minister to the United States in December 1925. He served until April 1929 and then returned to this country as ambassador from February 1941 until August 1945, when Poland received a new government as a result of the settlement after World War II. The war had touched the Ciechanowski family closely; in addition to the fall of the government, they lost a son who had fought with the R.A.F., and their London home was destroyed by German bombs.

Sources: *Biographical Encyclopedia of the World*, 3d ed. (New York: Institute for Research in Biography, Inc., 1946), p. 200. *WP*, 3 Mar. 1942; 5 Dec. 1942.

Tytus Filipowicz (1878–?) was born in Warsaw, educated at the Dombrowa Mining School as an engineer, and then at the London School of Economics. In 1904 he went to Japan with Marshal Pilsudski and later spent two years lecturing in history at the Cracow School of Political Science (1912–13). In 1918 Filipowicz was under-secretary for foreign affairs, and in 1919 a delegate to the peace conference in Paris. He was chief of the Polish mission to the South Caucasus in 1920 and to Moscow in 1921; and delegate to the League of Nations assembly in 1922. Subsequent diplomatic appointments included minister to Finland, 1922–27; to Belgium, 1928–29; and to the United States, April 1929. While Filipowicz was in Washington, the Polish legation was raised to an embassy, and he became the first ambassador, remaining until January 1933. Afterward he became president of the Polish Red Cross General Committee from 1935 to 1937, a member of the Polish National Council in Paris, 1939, and in London from 1940 to 1945. Early in his career Filipowicz published a number of articles on current Polish politics, as well as as one in English on British government documents concerning the Polish insurrection of 1863.

Source: *IWW* (1948).

Stanislaw Patek (1866–?), lawyer and diplomat, was born near Radon, Poland. He was educated in law at Warsaw University, and as a young man formed the Circle of Political Defenders to provide legal aid to Polish nationalists; he also founded the Society for Relief of Political

Prisoners. Patek served with Pilsudski in World War I and was a delegate to the peace conference in 1919. When the new Polish government was formed he was president of the criminal department of the Warsaw Appellate Court and later a member of the Supreme Court. Patek was minister of foreign affairs in 1919 and then was sent abroad as minister to Japan (1921–26) and the U.S.S.R. (1927–32), and as ambassador to the United States, from January 1933 to May 1936. He was also accredited to Cuba at this time. Upon returning to Poland he was elected senator and served from 1936 to 1939. Ambassador Patek was also noted as an art collector.

Sources: *IWW* (1944–45); *WH*, 6 Aug. 1933.

Count Jerzy Potocki (1889–1961) was born in Lancut, Poland, in the Potocki family home, considered one of the most magnificent estates in Europe. He was educated at Lwow College, and Oxford, Lwow, and Halle universities. He served with the Austrian army from 1914 to 1917, and then became a captain in the Polish army. He headed the Polish mission to Budapest and was aide to Marshal Pilsudski from 1919 to 1920. Potocki was a senator from Tarnopol in 1930 and then resumed his diplomatic career as ambassador to Italy for a very brief period in 1933, Turkey (1933–36), and the United States, arriving in May 1936 and resigning in December 1940. He was also accredited to Cuba during these years. It is of some interest that it was his cousin, Jozef Potocki, who had been originally selected to become ambassador to the United States; through a mixup, Jerzy arrived in his place. In the crucial time during which he was ambassador, Potocki failed to see the sinister nature of Hitler, even after the fall of Austria and Czechoslovakia in 1938. When Poland was threatened, however, he warned President Roosevelt that his country would fight. He stayed on as ambassador of his exiled government, then based in Paris. In 1940 the Germans began publishing the so-called Potocki Papers, in which Potocki was critical of Roosevelt's alleged attempts to bring the United States into the war. The authenticity of these papers was denied by both Potocki and the United States ambassador to France, William C. Bullitt, but they continued to be published, and in December 1940 Potocki resigned as ambassador. He retired after the war and lived in Lima, Peru, his wife's home, though he died in Geneva.

Sources: *IWW*, (1944–45); *WH*, 23 May 1936; obituary: *NYT*, 22 Sept. 1961, 34:1.

Jan Ciechanowski, Ambassador from February 1941–August 1945. See above.

Oscar Lange (1904–1965) was born in Tomaszow, Poland, the only son of a textile manufacturer. As a child, he was crippled by tuberculosis of the hip, and his restricted activity encouraged his scholarly bent. He studied piano, mathematics and languages; years later when he was Poland's delegate to the United Nations, he was one of the few who could speak some Chinese, in addition to being able to write fluent Latin, and having at least a speaking knowledge of English, Russian, German, French, Spanish, and, of course, his native Polish.

Lange attended the University of Posen in 1922–23, but received his L.L.M. and L.L.D. degrees from the University of Cracow. He also lectured in economics at Cracow and met his wife there; she was a Ph.D. in literature. While at Cracow Lange shocked his family by joining the Socialist Students Organization; he was later active in the Polish Socialist party, working on the education committee and then in the Ministry of Labor in Warsaw.

Lange made his first trip to the United States in 1932 as a fellow of the Rockefeller Foundation. He studied at Harvard and the University of Minnesota and lectured in economics at the University of Michigan. He returned to Poland briefly but came back to the United States in 1937, intending to become a citizen. Further lecturing in economics led to an appointment as professor of economics at the University of Chicago. In 1943 Lange received his final citizenship papers.

During World War II Lange was critical of the Polish government in exile as being too reactionary, and he urged a new government with a broader base, to include the Union of Polish Patriots, a communist group backed by the Soviet Union. Such a government was approved later at Yalta. He felt his country needed a closer understanding with Russia, as well as Russian military support, and he advocated Polish sovereignty over East Prussia and other German territory. Lange was convinced after a long talk with Stalin in 1944 that the Russian leader was interested in a strong and independent Poland and had no interest in controlling the political, economic or social form of the Polish state.

In July 1945 the Polish government in exile in London ceased to exist; the United States, Britain, and Russia recognized the Provisional Government of National Unity in Warsaw, which

included previously existing pro-Russian groups. Lange gave up his American citizenship to become ambassador from the new government to the United States in December 1945. He was also Poland's delegate to the Security Council of the United Nations, and in December 1946 the Polish foreign ministry replaced him as ambassador so that he could give his full time to the United Nations. He served as chairman of the General Assembly Economic and Finance Committee, and while always under pressure to support Soviet positions, he was at the same time sympathetic to the views of the United States, his home for over a decade. After leaving the United Nations, Lange was at one time chairman of the economic council of the Polish cabinet. He was also a prolific writer of books and articles on economic theory.

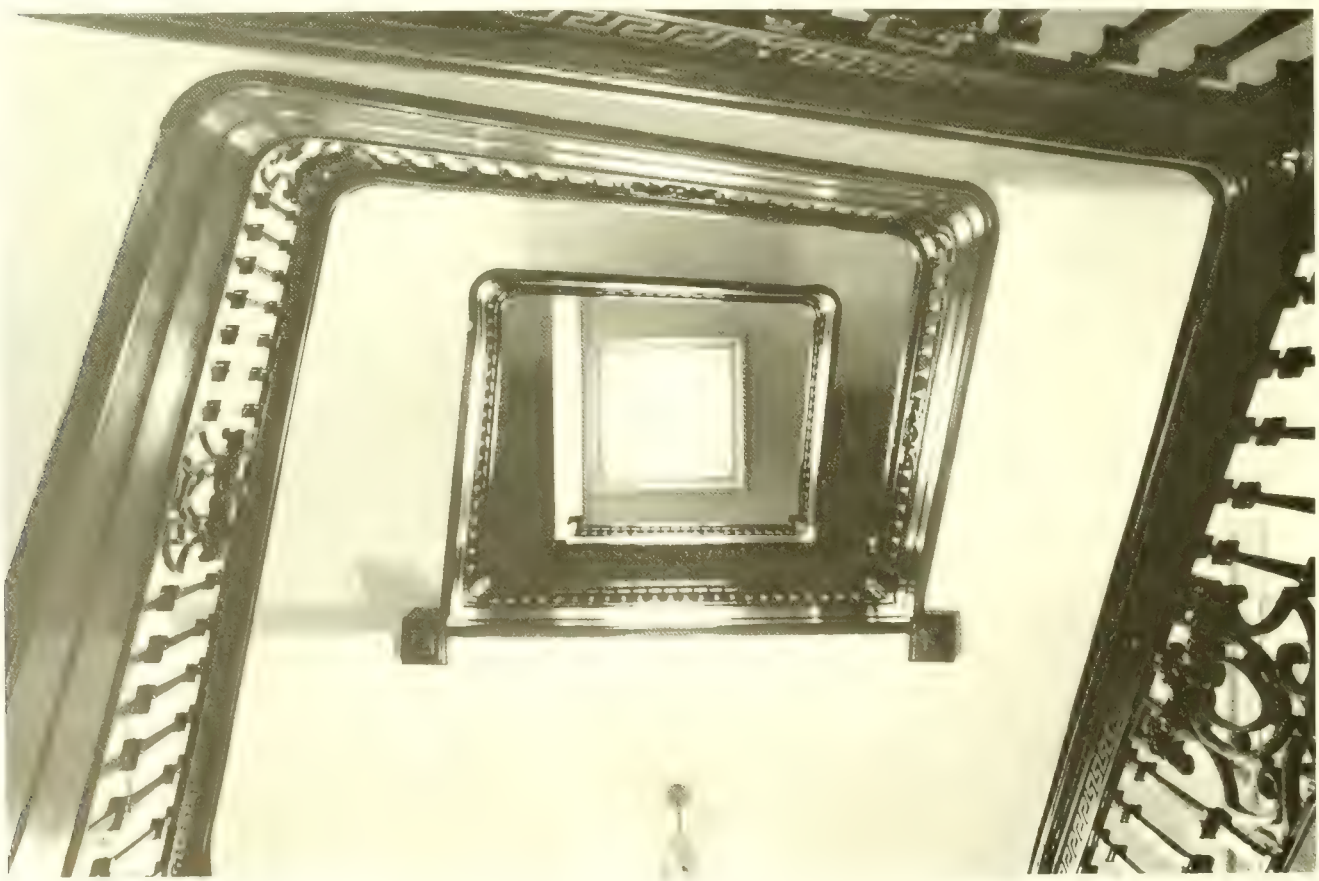
Sources: *Current Biography 1946*, Anna Rothe, ed. (New York: The H. W. Wilson Co., 1947). Obituary: *NYT*, 4 Oct. 1965, 4:1.

Jozef Winiewicz (born 1905) received his degree in economics and political science from the University of Poznan and was editor of a newspaper in that city until 1939. During the siege of Warsaw he mangaged to broadcast political commentary on the Warsaw radio; he then fled to Budapest and in 1940 began editing a Polish newspaper there. Later he went to London to work on preparations for the peace conference. He was counselor of the Polish embassy in London from 1945–47 and a delegate to the Paris peace conference. Winiewicz was appointed ambassador to the United States in January 1947 and served until April 1955.

Source: *WWW* (1948).

Romuald Spasowski (born 1920) is a native of Warsaw, the son of a university professor; he was educated at Warsaw University. During the early months of World War II he was active in the Polish underground, but fled to Russia in the early 1940s and joined an expatriate brigade which finally fought its way back beside the Russians to Poland. At the end of World War II he was a member of the Polish military mission to investigate war crimes in Germany (1946). From 1942–48 Spasowski was a member of the Polish Workers party, and later of the Polish United Workers party. In 1948 he joined the foreign service and made it his career. He served as counselgeneral in Dusseldorf, 1948–49; in the Ministry

Skylighted stairwell



of Foreign Affairs in Warsaw, 1949–51; and at the Polish embassies in London, 1951–53, and Argentina, 1953–55. His first appointment as ambassador to the United States came in April 1955; he remained until June 1961. He was then director of the Asian and African department in the Ministry of Foreign Affairs until 1963, when he became the Polish representative to the International Commission for Supervision and Control in South Vietnam. He returned to the foreign ministry from 1964 to 1966 and then went to the Far East, where he was ambassador to India, Ceylon, and Nepal, 1967–70, and to Singapore, 1969–70. These posts were followed by another two years in Warsaw as deputy foreign minister. Spasowski coordinated the visits of three American presidents to Poland: Nixon, Ford and Carter.

In March 1978 he was again appointed ambassador to the United States. With the rise of Solidarity, Spasowski left little doubt that he was in sympathy with its aims and supported reform in the Polish government. Because of his views, apparently, he was scheduled to be relieved of his position and retired before his normal time; soon after the declaration of martial law in Poland in December 1981, however, Spasowski requested and was granted political asylum in the United States. The protection included his wife, Wanda, as well as his daughter Maria Grochulski and her husband Andrzej, both of whom, at the time, held teaching appointments at American University in Washington.

Sources: U. S. Department of State; *IWW* (1974–75); *WP*, 21 Dec. 1981, A-1, and 23 Dec. 1981, A-12.

Edward Drozniak (1902–1966) was born in the industrial center of Czestochowa in southwest Poland. He received his university training at the Higher School of Trade in Warsaw and taught there until 1932. He became interested in the Polish cooperative movement and was associated from 1925 to 1945 with the Central Bank of Farmers Cooperatives. During World War II Drozniak belonged to the political underground in Poland, and in 1945, after the establishment of the new government, was asked to organize the National Bank of Poland; he later became its president. He was sent to London to negotiate with the old government in exile for the return of Polish gold, brought to London for safekeeping during the war; the agreement was signed in 1946 despite some British concern about the character of the new Polish government. Later Drozniak was deputy minister of finance, a member of the Polish United Workers party and of the Polish parliament, and head of the State Commission for Governmental Appointments. He was appointed ambassador to the United States in June 1961, his primary mission being that of improving economic relations between the two countries and finding a larger market for Polish products in the United States. Drozniak died unexpectedly in Washington of a heart attack while still in office, in November 1966. In addition to his government positions, Drozniak was the author of many articles concerning finance and the management of cooperatives. He was decorated twice by the Polish government, and once by the government of Czechoslovakia.

Sources: *Current Biography, 1962*, Charles Moritz, ed., (New York: The H. W. Wilson Co., 1962); obituary: *NYT*, 2 Nov. 1966, 45:1.

Jerzy Michalowski (born 1909) a native of Kiev, received his degree in law from the University of Warsaw. During the 1930s he worked at the Institute of Social Affairs and the Workers Housing Agency. He was a reserve army officer when World War II broke out, and was soon taken prisoner and held until 1945. After the war he joined the Polish foreign service and was ambassador to the United Kingdom, 1946–52, and to the United Nations, 1956–60. He was director general of the Ministry of Foreign Affairs, 1960–67, before being appointed ambassador to the United States in August 1967, a post he held until July 1971 when he retired. Michalowski is the author of several books and articles on housing and unemployment, and on diplomatic matters.

Sources: *IWW* (1980–81); *WWW* (1980); *WP*, 23 Aug. 1967

Witold Trampczynski (1909–1982) was born in Podlesie, Poland, and received a degree in economics from Poznan University. He also studied at the universities of Vienna and Geneva, and in this country at Harvard, Chicago, and the University of California at Berkeley. He taught economics at Poznan until 1939 and after the war at Jagiellonian University. He joined the Polish Workers party and in the late 1940s, the Polish United Workers party, and he was an alternate member of the Central Committee from 1964 to 1971. Trampczynski was a director and president of the Polish National Bank, 1945–56, deputy minister of finance, 1950–56, minister of Foreign Trade, 1956–68, and first deputy chairman of the State Planning Commission, 1968–72. He was a professor of international economic relations at the Central School of Planning and Statistics in Warsaw, beginning in 1960. In December 1971 he was appointed ambassador

to the United States and remained until January 1978. Mr. Trampczynski was decorated five times by the Polish government and once by France, with the Legion of Honor.

Sources: *WWW* (1981); *WWIH* (1980); obituary *WP* 20 Feb 1982.

Romuald Spasowski, Ambassador from March 1978 to December 1981. See above.

Jan Kinast (born 1928) is a native of Warsaw. In 1942, as a boy of fourteen, he joined the Polish resistance movement and was subsequently taken prisoner by the Nazis and held at Auschwitz, Flossenburg, and Dachau concentration camps until the end of World War II.

In 1946 Kinast began his studies at the University of Warsaw; in 1950 he received his master's degree in law. At this time he was an activist in the Polish youth movement, later becoming a journalist and then director of the Horyzonty Publishing House.

Kinast entered government service in 1962, serving as senior advisor in the Office of the Foreign Minister, Ministry of Foreign Affairs. From 1964 to 1968 he served in Washington as second and then as first secretary to the embassy. He returned to Poland in 1968 as senior advisor and later section head in the Department of Press and Information in the Ministry of Foreign Affairs (1968–70) and then, from 1970 to 1977, as deputy director and director of Department III (American).

After a period as ambassador to Brazil (1977–81) Kinast returned to his post as director of the American department (1981–84) and was then appointed deputy foreign minister (1984–87). He became Poland's ambassador to the United States on 15 December 1987.

Ambassador Kinast is married and has one child.

Source: Embassy of the Polish People's Republic

Appendix

Chain of Title

1905 Deed 15 November, recorded 29 November, Liber 2981 folio 113
Harry W. Brodhead and Howard A. Croasdale (of Monroe County, Pennsylvania), Executors, to John B. Henderson
" . . . executors under the . . . will . . . of Dewitt Clinton Brodhead, and acting also in pursuance of a decree passed in the Supreme Court of the District of Columbia in Equity Cause No. 25011, parties of the first part, and John B. Henderson, party of the second part . . . do grant . . . lots . . . (14) and . . . (15) in block . . . (16) in Hall and Elvan's subdivision of "Meridian Hill", as per plat recorded in the Office of the Surveyor of the District of Columbia in Liber Levy Court 2 at folio 58, and in Liber Governor Shepherd at folio 62, excepting the parts of said lots condemned for the extension of Sixteenth Street, as shown on plat filed in District Court Cause No. 580 of the Supreme Court of said District. For $17,000.

1909 Subdivision of lots, 17 March, by John B. and Mary F. Henderson; Surveyor's Office Book 35 folio 57
All of lots 14 and 15, except those parts taken for the extension of Sixteenth Streets, subdivided into lot 24.

1916 Subdivision of lots, 21 August 1916, by John B. and Mary F. Henderson; Surveyor's Office Book 56 folio 61
The remaining parts of lots 16, 17, and 18; and lots 22 and 24 in Block 16, Meridian Hill, subdivided into lots 25 to 27.

1919 Deed 23 December, recorded same day; Liber 4309 folio 177
Mary F. Henderson and John B. Henderson, Jr., devisees under will of John B. Henderson, deceased, to Casimir Prince Lubomirski
"Lot . . . (25) and part of Lot . . . (26) in John B. Henderson and Mary F. Henderson's subdivision of lots in Block . . . (16) [see above]; the said lot and part of lot being described in one piece as follows: Beginning for the same at the northeast corner of said Lot . . . (25), and running thence south along the west line of Sixteenth Street 130.99 feet; thence west at right angles to Sixteenth Street 123.27 feet to the northwest corner of said Lot . . . (26); thence north along the west line of said Lot . . . (25), 124.70 feet to the south line of Fuller Street; thence with the south line of said street, east 133.96 feet to the point of beginning; the said lot and part of lot being also known for purposes of taxation and assessment as Lots . . . (25) and . . . (829) respectively in Square . . . (2575). Subject to covenants of record . . . [see below]. $200 in Internal Revenue Stamps affixed, at the rate of $.50 per $500, making the cost approximately $200,000.

1920 Deed 23 March, recorded same day; Liber 4353 folio 269
Casimir Prince Lubomirski et ux, Theresa, to the Republic of Poland
Lot 25 and part of lot 26, Square 2575.
" . . . subject to covenant created by Agreement recorded November 26, 1919, that no building shall be erected or placed on said property which will approach within . . . (15) feet of the south boundary line of said property . . . "



Sliding doors to dining room from salon.



Detail of ornamental work in sitting room

1945 Deed 3 July, recorded same day; Liber 8126 folio 353
Republic of Poland, acting herein by its duly appointed Ambassador to the United States, to the Polish-American Congress, a corporation organized under the laws of Illinois
Lot 25 and part of lot 26, Square 2575, subject to covenant.
For $17,500.

1945 Quit Claim Deed 5 July, recorded 6 July; Liber 8127 folio 449
Polish-American Congress to the Republic of Poland
" . . . said party of the first part has granted . . . and forever quit-claimed . . . unto the party of the second part . . . Lot . . . (25) and part of Lot . . . (26) . . . subject to covenant . . . "

Selected Building Permits

Owner: J. B. Henderson

1909 No. 3597, 1 April. Permit to build.
Architect: George Oakley Totten; builder: George A. Fuller Company; estimated cost: $70,000. Four story stone and brick building.

1910 No. 5433, 4 April. Marquise
Architect: George Oakley Totten; builder: George A. Fuller; estimated cost: $300.

1912 No. 3180, 3 January. "Two story and basement addition and other minor changes . . . "
Architect: George OakIey Totten; builder: John Nolan; estimated cost: $16,000.

Owner: Government of Poland

1920 No. 4089, 31 January. " . . . constructing a corridor in center of building by mean of cutting through present walls for openings . . . the addition of certain 3 " machite partitions in the two rear rooms . . . a rearrangement of electric lighting to suit the new corridor and rooms." Builder: Meatyard Construction Company; estimated cost: $1923.

1936 No. 190725, 4 May. Erect scaffold and point up building.

1963 No. B98850, 17 April. Enclose sun porch with jalousies and replace existing windows with jalousies.

1966 No. B148371, 2 August. Construct 10 foot driveway, Fuller Street side, leading to parking lot, to be paved with reinforced concrete; all abandoned driveways to be closed.

1969 No. B181812, 22 January. Erect 6 foot wrought iron fence along inner edge of sidewalk; for security.

Architectural Drawings or Prints

Sixteenth Street elevation: blueprint. Filed with Permit No. 3597, 1 April 1909. Scale: ¼″=1′-0″

Fuller Street elevation: blueprint. Filed with Permit No. 3597, 1 April 1909. Scale: ¼″=1′-0″

Surveyor's Office plat, showing outline of building and lot dimensions. Filed with Permit No. 3597, 1 April 1909.

Projection plans: ink on linen, Filed with Permit No. 3597, 1 April 1909. Areas, steps, balconies and colonnades; basement, first and second floors. Scale: ¼″=1′-0″

Marquise: blueprint, Filed with Permit No. 5433, 4 April 1910. Front and side elevations, plan. Scale: 1″=1′-0″

Drawings reproduced in:

AA, vol. 100, no. 1863 (6 September 1911). Plans, first and second floors, with detailed measurements.

Photographs or Sketches

None found.

Photographs reproduced in:

AA, vol. 100, no. 1863 (6 September 1911). Exterior, small salon, main salon, fountain in breakfast room, and dining room.

WP, 30 August 1981. Exterior, ballroom, fountain room, and dining room. These accompany an article by Sarah Booth Conroy, ''Pride and Polonaise on Sixteenth Street'', which describes the house and gives some historical information.



Tower of former Washington Chapel, Church of the Latter Day Saints (currently the Unification Church)

2810 Sixteenth Street, N.W. the Unification Church (formerly Washington Chapel, Church of Jesus Christ of Latter-Day Saints)

This building is located on the west side of Sixteenth Street, at the intersection of Harvard Street and Columbia Road. It is in Square 2578, on lots 11, 12, and 13, known for purposes of assessment and taxation as lots 822, 812, and 13.

Previous Structures on the Site

None known.

History

The building of a chapel in the nation's capital was an event of major significance in the Mormon Church. Since its founding in 1830 by Joseph Smith, the sect had run counter to the institutions and ideals of nineteenth century American society, and the feeling against the tightly controlled religious, economic, and social organization that was Mormonism was so strong that actual expulsions of its people occurred in Ohio, Missouri, and Illinois. A Mormon elected to Congress as late as the turn of the century was denied his seat because he was a practicing polygamist. In 1903 Reed Smoot, an Apostle in the Mormon Church, was elected senator from Utah. He was not a polygamist, but he was able to take his seat only after enduring two years of acrimonious public hearings. At about this time the Mormons gave up their practice of polygamy and gradually began to be accepted by those who had so bitterly rejected them.

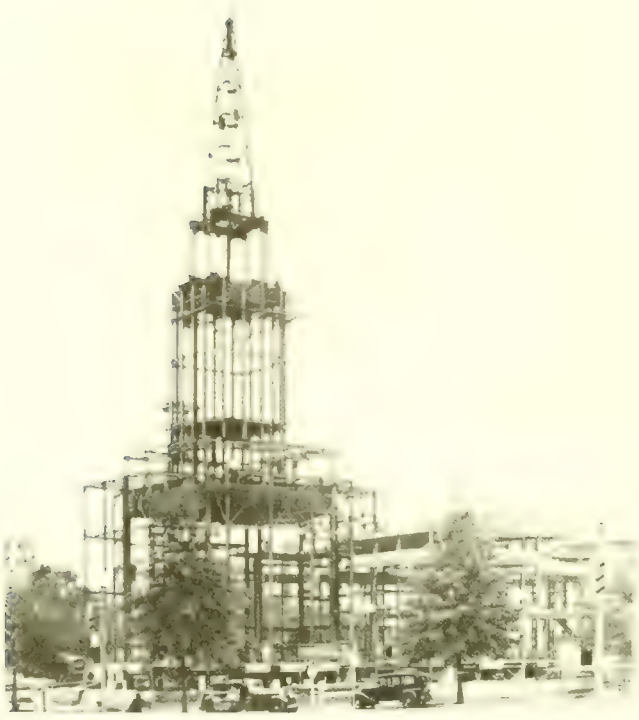
The history of Mormonism in Washington goes back to the days of Joseph Smith. He came to the capital in 1839 seeking redress from the federal government for injuries and losses incurred by Mormons in Missouri, and when he returned to Illinois directed that missionaries be sent to Washington. Not a great deal came of their efforts, and it was not until 1901 that meetings of church members were held. The real growth of Mormonism in Washington began in 1903, when Senator Smoot and Congressman Joseph Howell came to take their seats in Congress. They began holding meetings in hotel rooms and in the home of one of the members, with Elder Smoot conducting the meeting and preaching the sermon. From 1910 to 1920 the group met in Smoot's large residence at the corner of Connecticut Avenue and Calvert Street.

The Washington congregation had sixty members in 1920 and larger meeting quarters were needed. For seven years the group rented two rooms in the historic house at 1731 Eye Street, N.W.[1] Here, in June 1920, the Washington Branch of the Eastern States Mission was organized. An increase in membership forced another move, in 1927, to an assembly hall in the old Washington Auditorium at Nineteenth and E Streets, N.W. With a membership of three hundred, the Mormons remained at this location until 1933, when they moved to their new home at Sixteenth and Columbia Road.

The land for the new church had been purchased from Mrs. John B. Henderson. Such was the opposition to the Mormons, even at that time, that a delegation of Protestant ministers tried to dissuade Mrs. Henderson from selling the land. Her architect and real estate agent also argued against it, predicting that property values would fall and even that foreign governments would abandon their nearby embassies.[2] Mrs. Henderson, independent and strong-willed as she was, ignored their pleas and went through with the transaction. It is likely that one factor in her decision, in addition to her respect for Senator

[1] The house had been occupied at various times by Frederick T. Frelinghuysen, senator and secretary of state; William C. Whitney, secretary of the navy; and John Wanamaker, postmaster general.

[2] Noted in a letter to the CFA, 23 Dec. 1980, from Paul L. Anderson, manager, Historic Buildings and Sites Section, Church of Jesus Christ of Latter-Day Saints, Salt Lake City, Utah.



Chapel under construction showing steel structure, Oct. 1931
Photograph by Harris & Ewing

Smoot, was that the Mormons shared her views against alcohol and tobacco. The deed, dated 9 April 1924, was from Mrs. Henderson to Heber Grant, president, as trustee for the church. Deeded were parts of lots 11 and 12, for $54,000. Lot 13 was acquired later, in 1930, from Lucy E. Moten, for an unspecified sum.

The building permit was issued in June 1931. The architects, Young and Hansen, were Mormon: Don Carlos Young, a grandson of Brigham Young, and Ramm Hansen, a Norwegian immigrant. The church was built by a local builder, William P. Lipscomb Company; cost was estimated at $275,000. The steel frame structure is sheathed in bird's-eye marble from Utah, and while its design was intended to symbolize the spirit of the temple at Salt Lake City, in detail it is clearly the product of the modernized Classicism of the day.[3] Elements recalling the Utah

[3] Inexplicably, the building permit lists the materials as "brick, terra cotta and concrete", although terra cotta was never mentioned as a possible facing material by any of the sources consulted and was not used on the building. Also curious is the omission of structural steel as one of the materials. These were, perhaps, clerical errors, or in the case of the terra cotta, a misinterpretation of the nature of the unusual Utah marble.

Statue of angel Moroni before placement at top of tower, March 1933
Photograph by Harris & Ewing



temple are the book and scroll design on the tower, urns, round arched windows, and the spire terminating in a ball, on which stood the figure of the angel Moroni. The angel was cast in aluminum and covered with gold leaf; it stood ten feet tall, 160 feet above the ground, and it was a replica of the one adorning the temple at Salt Lake, the work of Cyrus Dallin. The marble used on the building is of special interest, and at the time the chapel was dedicated it was described in several newspapers. The *Boston Evening Transcript* (18 November 1933) said:

> Much attention has been given to the beautiful exterior facing of the building. It is Utah birds-eye marble all of which has been shipped from mountain quarries in the State. It is the only edifice in the world built of this material, which furnishes a glowing warmth and richness to the entire structure. The marble has a satin hone finish and at different times of the day reflects various hues. After a heavy rain the effect is that of highly polished marble which changes, as it dries, into hazy purple. The marble was quarried at the summit of a mountain 9000 feet high, and hauled on mountain roads four miles to the base of a canyon 3000 feet below. . . . The milling of the marble has been a phenomenon of accuracy and those who have witnessed its perfection exclaim over its precision. There are 16,404 blocks of marble in the exterior facing of the building.

Over the main entrance is a mosaic depicting Christ on the Mount of Olives. It is the work of the noted painter, sculptor and etcher, Mahonri Young, also a grandson of Brigham Young.

The main floor of the church contains a lobby, offices, the sanctuary and a meeting hall (cultural hall) with a stage. The sanctuary and the cultural hall can be thrown together by lifting a partition which runs nearly the width of the

Entrance court with overdoor tympanum depicting Christ on the Mount of Olives, c. 1935.
Brigham Young University





sanctuary, thus increasing the seating from three hundred to approximately seven hundred. The coffered ceiling frames a grilled opening to the organ baffle, installed above in the tower. The nine large round arched windows in the sanctuary contain stained glass of unusual design. At the top of each is a circular panel of colored glass devoted to geographical and church history subjects. Below, the windows are divided into rectangular sections of clear, stippled glass, interspersed with colored glass panels depicting state flowers. On the east the three circular sections show the Hill Cumorah (from Mormon church history) in the center, with a map of the North American continent on one side and the Rocky Mountains on the other. The southern windows have a map of the South American continent in the center and ancient Indian temples on either side. On the north, the European continent is in the center, flanked by immigration scenes from the early days of the Mormon Church.

Originally, an important feature of the sanctuary was a large, leaded white glass chandelier in the Art Moderne style, shaped in the general form of an inverted pyramid with arms, resembling a cross. It had a spread of approximately fourteen feet and a drop of four feet. At some point in the history of the church it was removed, as were wall fixtures of a similar style in the sanctuary and cultural hall. They remain, however, on the exterior of the building near the entrance.

An interesting feature of the building was a gymnasium in the basement, since removed. Other spaces included the usual dining and kitchen facilities, meeting rooms, and a baptismal font, which remains although it is no longer used. There is also a complete apartment on the balcony level, entered from Columbia Road.

The cornerstone for the chapel was laid in April 1932 with Senator Smoot as one of the speakers, and the dedication took place on 5 November 1933. Following Mormon custom, the building had been completely paid for before it was dedicated. Indicative of the importance attached to the dedication of a chapel in the nation's capital was the fact that all three members of the First Presidency and four members of the Council of the Apostles, including Senator Smoot, took part in the ceremonies. There were approximately 2500 persons in attendance. President of the Washington Branch at that time was Edgar B. Brossard, a member of the U. S. Tariff Commission. Music was under the direction of Edward P. Kimball, senior organist of the Salt Lake City Tabernacle, who had been sent to Washington to become organist of the new chapel. Until his death in 1937, Mr. Kimball gave free organ recitals in the church six nights a week, a custom continued by his successors until 1949.

The Washington Branch continued to grow, as did Mormon congregations in the suburbs, and in 1940, with a reorganization of Mormon groups in the area, it became the Washington Ward. During World War II, with the influx of servicemen and government workers, the church sponsored Saturday night dances and other recreational activities in the cultural hall and gymnasium. With the post-war exodus to the suburbs and the building of new chapels, many of the founding members left the Washington church, although it continued to be popular with students and young government workers. It became known as a "singles church" with a transient congregation. An extraordinary number of marriages were performed, one bishop reporting 125 in four years! The popularity of the church with young people had its drawbacks, however; it cut into attendance at youth programs in other area chapels.

In November 1973 the fortieth anniversary of the dedication of the church was celebrated, bringing together many of those who had been members of the original congregation. It was a bittersweet occasion; all those present knew that the problems of the chapel were deepening. The neighborhood, and the physical structure of the building itself, had deteriorated. The porous, travertine-like marble had not held up well in Washington's humid climate, and exhaust fumes from automobiles further hastened its disintegration. One report estimated repairs would cost $450,000, exclusive of masonry work (*NYT*, 1 March 1976).

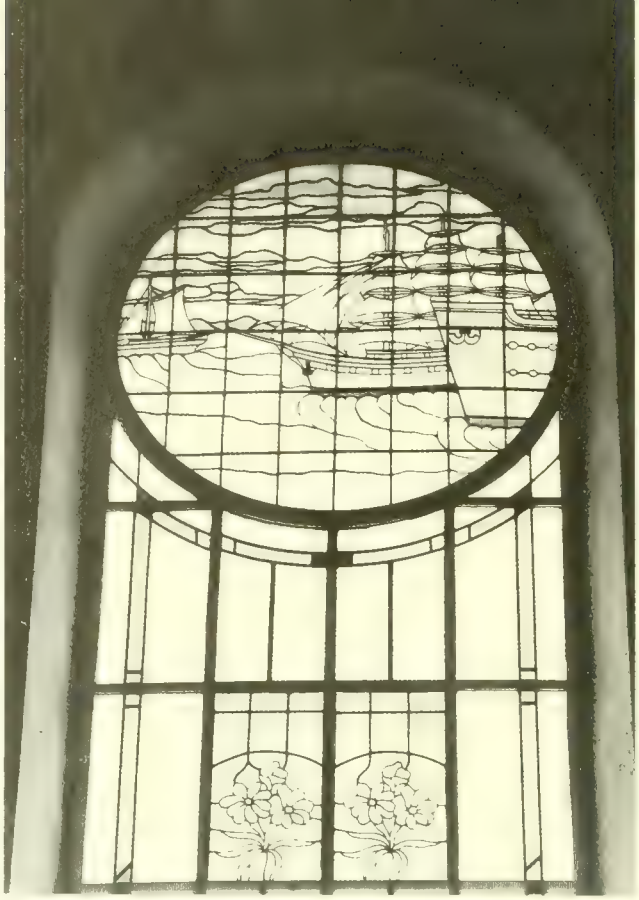
An expense of that magnitude for a rapidly diminishing congregation was not acceptable to church authorities in Salt Lake City. They pointed out that they were building five hundred new chapels a year, and that they would not go into debt to build them. The final service in the Washington chapel was held on 31 August 1975; in September 1977, after the building had stood vacant for two years, it was sold to the Columbia Road Recording Studios, Inc. The next day it was sold again, to Reverend Moon's church. The owner of the recording studio told a *Washington Star* reporter (15 September 1977) that he "had other plans for the building that didn't work out." Before the building was turned over to the

South wall windows, sanctuary.

new owner, the statue of Moroni was taken down and the contents of the cornerstone were removed, as were other items of significance to the Mormon church.

The Unification Church is as controversial now as the Mormon Church was a century ago. While there have been objections to the group's political activities, the strongest opposition has come from its hold on its young converts and the fear that they will be alienated from their families.

Founded by the Korean, Sun Myung Moon, the Unification Church bases it theology on the Old and New testaments as clarified by Moon's *Divine Principle*. It teaches that Jesus's mission as the Messiah, cut short by the Crucifixion, was not successful; therefore, a new Messiah, presumably Reverend Moon, must come to save the fallen world. The introduction to the *Divine Principle* sets forth three major challenges to a new Christian revival: (1) the creation of God-centered families as a foundation for a moral and healthy society; (2) The creation of one human family transcending race and nationality, centered on God's love; (3) The creation of a God-centered society addressing social concerns, correcting the injustices of capitalism while meeting the challenge posed by atheistic communism.



Detail, north wall window, sanctuary.

Detail, south wall window, sanctuary.



Reverend Moon came to the United States frequently in the early 1970s to spread his doctrine and gain converts. In 1976 he sponsored a rally on the Mall. To perpetuate the spirit and success of that mass meeting in tangible form, he purchased the former Mormon chapel on Sixteenth Street. It was dedicated as a Unification Church on 4 December 1977 by Reverend Moon, and the anniversary of that dedication is now celebrated annually. This was the first church building in the United States purchased by the group; there is at present another one in Richmond. The church had previously bought the New Yorker Hotel and the former Columbia University Club in New York City, a 264 acre tract in Barrytown, New York, where it operates a seminary, and approximately 350 acres in Tarrytown, New York, as well as other church centers throughout the country.

The Washington church underwent some redecoration when it was purchased, and the gymnasium was abandoned, with the balcony level extended to form another floor. The exterior, however, has not undergone the extensive restoration it so badly needs.



The Chapel, c. 1935.
Brigham Young University

Architecture

The similarity between the church at 2810 Sixteenth Street and the Mormon Tabernacle in Salt Lake City is obvious. Both use decorative devices to stretch their apparent height with almost surreal results. Each possesses at least one wedding cake tower capped by an elongated pyramid with ball finial, very like the elaborate topiary designs found in Renaissance gardens. Both buildings as well employ semicircular-headed arches and oculi for openings. However, where the Tabernacle has the indefensible battlemented qualities of a fairy tale castle, the Sixteenth Street church is more subtle in its approach. Its verticality, rather than stressed by buttresses, is accented by attenuated pilasters. Where the Tabernacle is all windows and ethereal lightness, the church is circumspect. Its modernized Classicism evokes solidity rather than transparency. In fact, the stonework, squarish bulk and attenuated elements look peculiarly ancient; the palaces and ziggurats of Assyria come to mind in particular. Whereas the Tabernacle has the look of a fragile envelope, the church is a sculptured block with minimal openings and voids, the filigree of limestone ornament appearing to be only a thin veneer.

The Sixteenth Street church recalls yet another possible antecedent, perhaps even less likely but certainly intriguing. Though, again, style is not the common ground, the design does sympathize in form with several of the late medieval and early Renaissance gate towers of the Kremlin in Moscow. Both share the simplistic, layered wedding cake look overlaid, subtly in the case of the later building, by an aura of defense.

As tiered structures go, 2810 Sixteenth Street is not unique to Washington. The Washington Masonic National Memorial in Alexandria is a case in point. The intent, however, is very different. The Memorial consists of a tiered tower over a commonplace neoclassical building, whereas the church is the tower itself.

These speculations cannot conceal the fact that 2810 Sixteenth Street, along with the major architectural works in Salt Lake City designed for the Mormon Church, defy categorical analysis. While both the Washington church and the Tabernacle in Utah use references, classical for the former and medieval for the latter, these references are limited to decorative generalizations and have little or nothing in common with the form, scale, massing or features of the structure in the purist sense. The overall effect is nonetheless arresting. The church at 2810 Sixteenth Street is a unique architectural feat that also happens to be a viable composition, coherent in its interpretation and creativity. It should be clearly understood that the building is not a simple exercise in modernized Classicism by which all the forms, features and elements of the classical Beaux Arts ethic exist in a stripped down, streamlined state. Rather, the architects, Young and Hansen, warped traditional architectural motifs and created new ones to complement an uncommon architectural geometry.

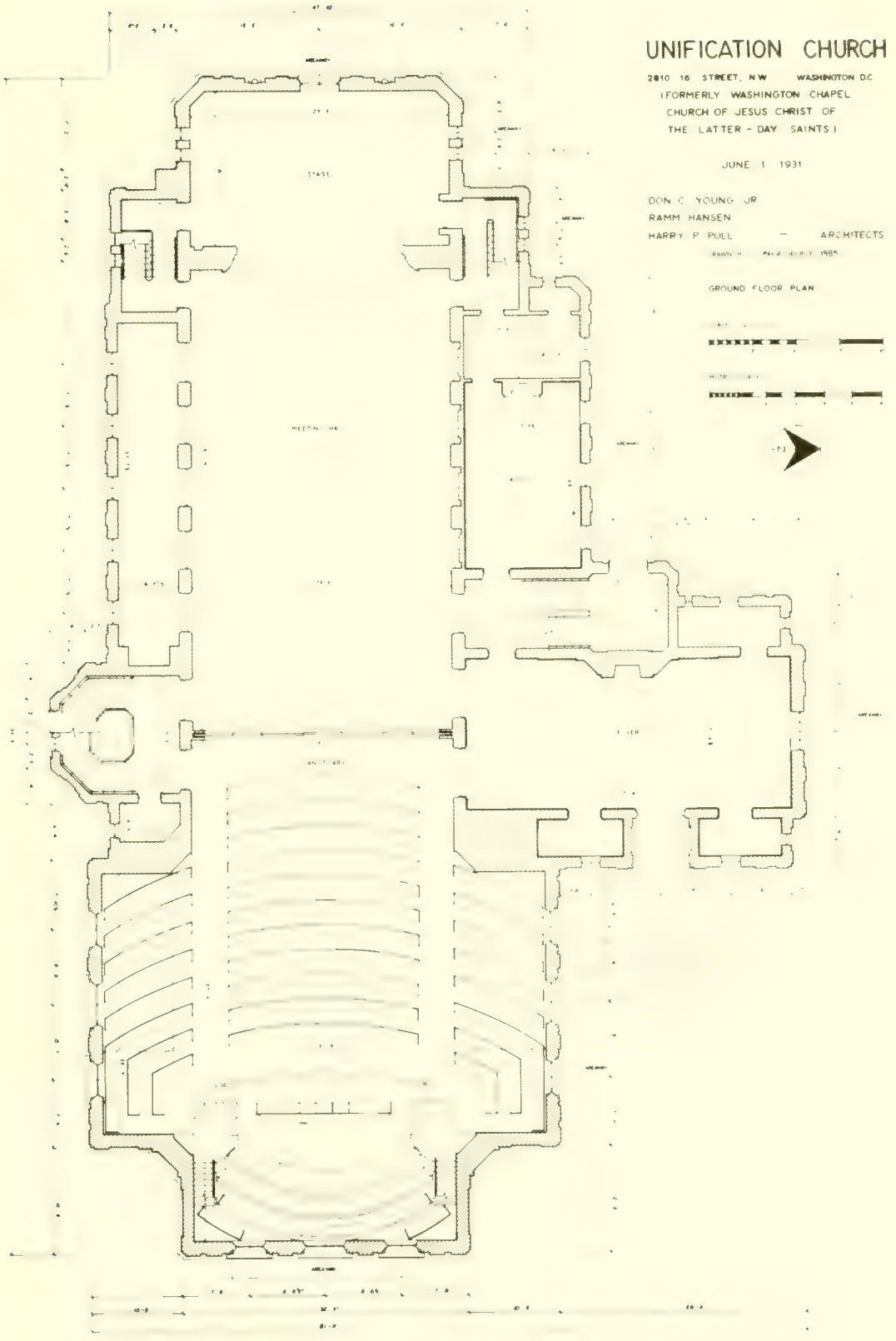
Of course, not all the decisions concerning the church were wise. Perhaps it was a perverse sense of pride that led to the choice of birds-eye marble from Utah for exterior sheathing. News articles of the day (see *History*) described the perfection of line, texture and color of the building upon completion. In reality, the marble was exceptionally porous and fragile. Many of the blocks of finish masonry are now dangerously pitted, exposing bits of shell, a sure sign of the inherent weakness of the material itself. By 1980, the erosion had become so severe that all the large urns which decorated the upper levels of the tower had either fallen or were removed as a safety precaution.

Studying the plan of the church can lead to some intriguing discoveries and puzzles. Though relatively simple in general layout, the plan is composed of a number of 45 degree angles, everything from main piers and exterior corners cut on the diagonal to splayed mantel pieces and doorways. By itself this might be considered a whim of the architects. Actually, the building was planned on a diagonal grid system, using two scales.

The interiors tend to mirror the peculiar qualities of the exterior. What for example was the significance of offsetting the foyer so that the street entrance centered on the Unitarian Church across the street? Was the foyer fireplace a symbol of home and family unity at the community level?

The sanctuary space is symmetrical about its center, suggesting a cross plan church with benches aligned with the north, south and west walls. Actually the benches consist of one continuous series of curves broken by two aisles. With the pulpit centered between the piers framing the east wall, keeping in mind that the wall is pierced by three large windows, the morning glare must be quite profound, certainly enough to throw the pulpit (hence the speaker) into eclipse for those sitting directly opposite.

Perhaps most unusual of all the spaces, how-



Principal floor plan showing existing conditions in 1980.

ever, is the meeting hall. On axis with the sanctuary, the hall is separated by a thin curtain wall which rests on a three foot dado. The wall can be drawn up into the superstructure of the church for parishioner over-flow and thereby provide unobstructed views to the pulpit. The hall itself contains a large stage. Along with the expanse of wood flooring and casual seating in aisle and balcony, the atmosphere, especially prior to more recent changes, would have been similar to that of a USO dance hall.

The most obvious interior change to have occurred was the unfortunate removal of the iron and opaque glass lighting fixtures and their replacement by canister lights. (Several original sconces remain on the exterior of the building.) This change is most profoundly felt in the loss of the great ceiling fixture in the sanctuary. This marvelous light, approximately fourteen feet in diameter, was a cross between Radio City Music Hall and a space ship out of *Close Encounters of the Third Kind*. Even in a black and white print, the effect is startling.

Despite every effort, little information on the architects reponsible for this building has come to light. It is hoped that a future historian will have better luck.

Site

Orientation: the church, located at the southwest corner of Sixteenth and Harvard Streets and Columbia Road, faces east on a pentagonal lot measuring 100′-0″ on Sixteenth Street, 150′-0″ on the south property line, 82′-0″ on the west property line, 134′-2″ on Columbia Road and 69′-3″ on Harvard Street. Harvard Street bends south cutting through Columbia Road at this location, slicing off a corner of the site before heading east. The measurements do not include the landscaped public right-of-way of 40′-0″ on Sixteenth Street and 13′-0″ on Harvard and Columbia Road.

Enclosures: concrete retaining wall and parapet on west separates church grounds from a raised parking lot off Columbia Road. Concrete wall, interrupted by short sections of wrought iron fencing borders property on south.

Paving: concrete, including lower entrance terrace.

Landscaping: original landscape materials replaced. Presently, building bordered by spruce trees, hemlock and deciduous bushes and surrounded by lawn areas dotted with deciduous trees including oak.

Exterior

Dimensions: there are three sections to this building: the sanctuary tower, the meeting hall wing and the entrance pavilion. The tower measures approximately 53′-7″ in diameter at the sanctuary level by 163′-0″ to the top of the tower; the meeting hall wing extends an additional 81′-2″ toward the west property line, while the entrance pavilion projects 28′-4″ toward Columbia Road.

Foundations: concrete footings, slab and retaining walls.

Structure: steel skeleton with limited use of masonry bearing walls.

Areaways: concrete areaways flank building on all sides, with lengths corresponding to width of bay sequences. Areaways capped by ornamental metal railings and/or gratings.

Walls: birds-eye travertine marble from Utah. Beveled coping serves as plinth for building base. Base has torus cap which serves as continuous plinth for pedestals of elongated pilasters that wrap building. Line of pedestals serve as dado rail for balustrade below each window and blind panel. Two story sanctuary windows have double height balustrades.

Entablature: pilasters support schematic bead and astragal architrave, rosette frieze and corona cornice with egg and dart moulding.

Parapet: tall parapet divided into panels corresponding with pilaster sequence and capped by scroll and cartouche frieze. Diagonal intersections of sanctuary crossings capped by tiered, octagonal pinnacles.

Tower: three-tiered with chamfered corners and pyramidal roof capped by ball finial surmounted by religious symbol. First tier serves as base and breaks forward for single window openings in each of four elevations of second tier. Projection supports urns (now removed) which flank windows. Each elevation divided by four elongated pilasters. Symbols of Mormon Book of Revelation serve as pilaster capitals and support pedestals for balustrade of terrace at third tier. Corner pedestals support three-tiered pinnacles while central pedestals support urns (now removed). Third tier divided by pilasters, the capitals of which form parapet and support additional pinnacles.

Stoop: seven stone risers lead up to landing and two additional risers to 5′-7″ deep entrance recess. The landing and risers are flanked by cheek walls.

Entrance: bronze and glass double door capped by gold leaf and colored glass mosaic tympanum depicting Christ teaching on the Mount of Olives.

Windows: built-in iron casing and muntins with glass inserted. All main floor windows have balustrades which serve as sill for openings. Masonry of sanctuary windows is splayed and terminated in cable motif for architrave. Lower windows flanking entrance capped by shell frieze.

Roof: flat; asphalt.



View from west with meeting hall wing in foreground and tower of All Souls Church in background at right.





Detail at sanctuary wall of original exterior lantern. Note leaching of lime and exposure of shells in stonework.

Interior

Foyer

Width: 17′-4″
Length: 37′-4″
Flooring: carpeted, red.
Wainscot: 2′-3½″ high; Utah limestone, polished and incised to establish baseboard and chair rail lines.
Walls: covered in walnut laminate on fabric for pliability.
Cornice: corona and fascia.
Ceiling: plaster painted white, barrel vaulted.
Doorways: glass-panelled entrance double door, 8′-4″ high; 6′-8½″ high cased openings to cloak rooms flanking entrance; 6′-8½″ high recess-panelled doors at chimney wall. Doorways capped by fluted frieze with stylized palmette panels. Pair of double doors, 7′-5″ high, to sanctuary and meeting hall; walnut with recessed panels, each doorway capped by fluted frieze and applied rosettes set in semicircular-headed recessed ground. Cartouche plaques overlap and center each frieze.
Window: semicircular-headed. Clear; stippled glass set in metal sash and muntins punctuated by stained glass with predominant colors of copper, blue and white. Lower section is a casement.
Guest register: 3′-1″ high; polished Utah limestone. Reversed cove base with incised tapered pedestal.
Chimney: walls project diagonally 1′-6″.
Hearth: 6′-0″ wide by 1′-10″ deep; limestone.
Firebox: 2′-3½″ high by 3′-0″ wide by 1′-4″ deep; 1″ by 6″ brick.
Mantel: polished Utah limestone, 4′-11½″ high by 6′-9″ wide, incised and accented by stylized gouge frieze.

Sanctuary:

East-west axis: 57′-4″
North-south axis: 50′-9″
Flooring: carpeted, red.
Baseboard: 5½″ high; plain scuff board.
Walls: stippled plaster (stucco) painted white. Pendentives support ''aisle'' beams. Patera with rosettes (not original) punctuate walls at height of semicircular window heads. West or rear wall rises from dado, connecting meeting hall with sanctuary for larger congregations.
Cornice: full entablature is illusionary. Astragal motif of architrave and cornice base is achieved with

Foyer.





Foyer mantel.



Registry table (originally located to right of fireplace), foyer.

white and gold paint on a blue ground. Cornice is a cyma moulding.

Ceiling: panelled crossing beams form coffers. East portion of ceiling is perforated for organ baffle. Beams painted white, coffers blue, crossing bosses gold.

Doorways: double doors, 7′-5″ high, have recessed panels in reversed cyma moulding.

Windows: 4′-7″ from floor to sill. Clear, stippled glass set in metal sash and muntins offset with stained glass panels in predominantly blue, gold, pink and green colors. Each of three sets of windows depicts a portion of the world; Europe, the Middle East and Africa at the north, North America with Canada and Mexico at the east, and South America at the south. The stained glass features maps of these three regions, flanked by symbolic scenes and accented with state flowers. The lower portions of each window open as casements.

Benches: the benches facing pulpit and choir (elders station) are curved for better visibility of pulpit. Vertical panels, 3′-3½″ high, with shallow fluting, terminate benches at walls and aisles.

Pulpit and choir: pulpit, 5′-2½″ high from sanctuary floor, set in choir railing which echoes curvature of sanctuary benches. Both pulpit and railing have incised panels flanked by shallow fluted pilasters. There are four risers to pulpit level; additional risers have access to organ and choir.

Stairs: flanking choir and hidden by sanctuary railings are two sets of concrete stairs; south stair of eight risers leads down to small wash room and north stair gives access to exterior door and basement. Brown painted brass railings supported by wrought iron balusters.

Meeting Hall:

Width (not including aisle): 29′-9″

Length (not including stage): 52′-8″

Flooring: common hardwood; maple. One 6¼″ riser up to level of south aisle.

Baseboard: 6¼″ high; walnut; plain scuff board.

Walls: plaster; piers, 7′-0″ on center, at north and south divide walls into five bays. Rocaille panels (not original) accent aisle balcony and divide north wall creating two rows of framed panels, the upper row surmounted by semicircular scallop shell heads.

Cornice: box fascia.

Ceiling: plaster painted white. Ceiling dropped and coffered above movable partition wall dividing hall from sanctuary, providing audio-visual space.

Stage: wood-panelled, 3′-6″ high from main floor. Splayed opening set within an acanthus cyma surround. Splay has shadow box coffers centered with patera which replaces original fret pattern frieze.



Sanctuary, c. 1935. Note ceiling fixture.
Brigham Young University

Biographies

Architects

Don Carlos Young and Ramm Hansen were well-known architects in Utah, but there is little, if any, information on them in the standard references, the files of the Mormon Church, or those of the Utah State Historical Society. Don Carlos Young was a grandson of Brigham Young and the son of a prominent Utah architect, Joseph D. C. Young. Ramm Hansen, also a Mormon, was a Norwegian immigrant. Other buildings designed by the firm include the Mormon Temple in Mesa, Arizona, and the Federal Reserve Bank in Salt Lake City.

Sources: Paul L. Anderson, Manager, Historic Buildings and Sites Section, Church of Jesus Christ of Latter-Day Saints, Salt Lake City; Steven R. Wood, Reference Librarian, Division of State History [Utah State Historical Society], Department of Community and Economic Development, State of Utah, Salt Lake City.

Builder

William P. Lipscomb Company
See text, 1128 Sixteenth Street

Church of Jesus Christ of Latter-Day Saints

Those who served either as president of the Washington Branch (1933–40) or bishop of the Washington Ward (1940–75) are listed below, with biographical information as available.

Edgar Bernard Brossard (1889–1980), first president to serve in the new chapel, was born in Idaho, the son of A. Alphonse and Mary Catherine (Hobson) Brossard. After graduating from the Utah State Agricultural College, where he excelled in athletics, he attended the University of Minnesota and earned his M.S. and Ph.D. degrees, the latter awarded in 1920; he also did



Sanctuary, 1980

Meeting hall, c. 1935.
Brigham Young University





Meeting hall, 1980

graduate work at Cornell. He was married in 1915 to Laura Parkinson Crowley. Brossard taught agricultural economics and farm management at the University of Minnesota and was head of the department at Utah State Agricultural College. In 1923 he began his work with the federal government, first as an economist on the staff of the Tariff Commission, then as a commissioner (1925). He was on several government commissions concerned with Inter-American economic matters, and was a member of the American Economic Association, American Farm Economic Association, and the National Grange; he was also the author of bulletins and reports on agricultural economics, foreign trade, and tariffs.

Dr. Brossard served as president of the Washington Branch from 1933–37. His counselors at this time were *Dr. Melvin C. Merrill*, an official in the Department of Agriculture; and *Merlo J. Pusey*, an editorial writer for the *Washington Post* (later associate editor) and Pulitizer Prize biographer.

Sources: *BDNC* (1926–27); *Biographical Encyclopedia of the World* (New York: Institute for Research in Biography, Inc., 1947.)

Wallace M. Hales, an insurance executive, was president from 1937 to 1940. His counselors were *Dr. Ralph Stevenson*, a prominent physician, and *David M. Kennedy*, special assistant to the chairman of the Federal Reserve System, later president of the Continental Illinois National Bank, secretary of the treasury under President Nixon, and ambassador to NATO.

Edgar B. Brossard returned as first bishop of the Washington Ward, 1940–42.

Harold Glen Clark (b. 1902) was bishop of the Washington Ward from 1942 to 1946. He is a native of Arizona, the son of Joseph William and Mary (Noble) Clark. He attended Temple Normal School, where he received a certificate in 1923, then graduated with a B.S. degree from Brigham Young University in 1928. Further degress include a M.S. from the University of Southern California and an Ed.D. from The George Washington University in 1942. He was a teacher and principal in the public school system of Mesa, Arizona before coming to Washington in 1937 as secretary to Congressman John

R. Murdock. From 1942 to 1946 Clark was a training officer for the Department of Agriculture; he then returned to Brigham Young University where he became director of the extension and adult education programs. He is a member of the National Education Association and National Council of Parents and Teachers, and a member and director of the National University Extension Association, among other organizations. Dr. Clark was married twice: first to Virginia Digs, by whom he had five children; and after her death, to Mary Deane Gilbert, to whom three children were born.

Source: *WWA* (1970–71).

Ira Rockwood Telford (b. 1907) was bishop of the Washington Ward from 1946 to 1947. He was the son of John Witt and Martha (Rockwood) Telford, born in Lincoln, Idaho. After receiving his B.A. and M.A. degrees from the University of Utah, he attended The George Washington University and received a Ph.D. in 1942. He became a professor of anatomy at George Washington and later at the University of Texas. Dr. Telford was a Fulbright scholar to Great Britain in 1960 and is a member of many professional associations, including the American Association for the Advancement of Science (fellow), American Medical Association, American Association of Anatomists, American Academy of Neurology, and the International Society of Dental Research. He married the former Thelma Challis Shrives and is the father of four children.

Source: *WWA* (1986–87).

Foster M. Kunz served as bishop from 1947 to 1951. He was at the time an agent of the FBI and was later an official in the Marriott Corporation.

L. Blaine Liljenquist, bishop from 1951 to 1956, was the Washington representative of the Western Meat Packers Association during the time he served.

James T. Johnson, bishop from 1956 to 1958, served for twenty five years in the U. S. Foreign Service as first secretary of embassy and consular officer in many countries. Since his retirement he has served as assistant recorder at the Washington Temple.

View of sanctuary from meeting hall showing opened screen wall, 1980.



WENDELL G. EAMES, who served from 1958 to 1967, was an agent of the FBI. In 1967 he was promoted to president of the Washington Stake and later served for many years as president of the Washington Temple.

PAUL BADGER, a Washington attorney, was bishop from 1967 to 1971. Later he transferred his practice to Salt Lake City and served as clerk of the Utah District Court.

BRENT D. YEATES, a real estate broker by occupation, was the last bishop of the Washington Ward; he served from 1971 to 1975.

Source not mentioned above: Merlo Pusey, the Washington Temple.

Unification Church

REVEREND SUN MYUNG MOON (b. 1920), a native of Pyungan Bukedo in what is now North Korea, was the youngest of two sons in a family of eight children; he was given the name of Yong Myung Moon. His family were farmers, and when Yong was ten years old, they converted to Christianity. When he was sixteen, on Easter morning 1936, a revelation came to him that he was to have a special mission in life. According to Moon, he was praying on a Korean mountainside when Jesus appeared and told him that he had been chosen to complete the mission interrupted by the Crucifixion. The next nine years were spent in prayer and an intensive study of the Bible; he recounts that during this time he received from God the revelations that led to the *Divine Principle*, the written formulation of the doctrines of the Unification Church, completed in the early 1950's and published in 1957.

During these years Moon also attended Waseda University in Tokyo, where he studied electrical engineering. He arrived in Tokyo in 1938; it is not clear how long he stayed at the university or if he graduated. While he was in Japan, according to Unification Church statements, he fought to liberate his country from Japanese domination.

Returning to North Korea at the end of World War II, Moon set up his first church in Pyongyang (1946) and changed his name from Yong to Sun. The new Communist regime did not look kindly upon such religious groups and Moon was arrested. He tells of being tortured and left for dead, and then, miraculously, discovered by his followers and nursed back to health. He began to preach again, and was again arrested. This time he was sentenced to five years in a labor camp in Hungnam. Managing to endure the incredible hardships of prison life for nearly three years, he was rescued by United Nations forces in October 1950. He fled to the southern city of Pusan, resumed the recruitment of followers, and wrote the *Divine Principle*. In May 1954, in Seoul, Moon established the Holy Spirit Association for the Unification of World Christianity. Soon he began to engage in various business enterprises, not always successfully, to finance his church and give employment to its members.

Moon soon realized that Korea did not offer fertile ground for the expansion of his church and began his international crusades, first in Japan and then in the United States and other countries. The first Unification Church organization appeared in this country in 1959, but it was little known until 1969, when the reorganization of the church and the establishment of a right wing arm, the Freedom Leadership Foundation, brought it more attention. It was in the 1970s, however, with Moon's highly publicized crusades and personal appearances, that he and his "Moonies" became familiar names to most Americans. There were complaints and lawsuits filed, alleging that he exercised excessive control over the lives of his young converts; there were also hints of financial scandal involving real estate and other business dealings in this country. Investigations by Congress and various departments and agencies of the government followed, culminating in a trial and conviction, in May 1982, for income tax evasion. His followers saw the investigations, trial, and conviction as religious and racial persecution.

Reverend Moon continues to live in the United States, with his family, in Irvington, New York, on one of his large estates. He was married to his second wife, the former Hak Ja Han, in 1960; they have thirteen children.

Sources: *Current Biography Yearbook, 1983*, Charles Moritz, ed. (New York: The H. W. Wilson Company, 1983), pp. 253-56; and a brochure from the Unification Church.

Those who have served as ministers since 1977 are listed below, with biographical information as available from the Unification Church.

DAVID HOSE, first minister of the Unification Church in Washington, was born in Seattle, Washington. He attended San Francisco City College as an art major for one and one half years, and he was a Baptist before joining the Unification Church in 1967. Reverend Hose was the Unification Church Center director in San Francisco and Berkeley, and then a lecturer/coordinator for the National Training Program, and a lecturer/counselor for the National Training Program for Foreign Missionaries

before coming to Washington in December 1977 as minister. He left in December 1978 to work in the church's education department (training program division) both in this country and abroad.

Michael Leone (b. 1947), the church's second minister, was born in Albany, California. He majored in business administration in college, and he was a Catholic before joining the Unification Church in 1968. Reverend Leone was a state leader in Washington state and a leader in the Southern California region. While in California he produced a very successful daily religious radio show. He was the coordinator of Reverend Moon's speaking tour in America over a period of several years and was the assistant to the church president at various times. He came to Washington in December 1978 and was minister of the Sixteenth Street church until December 1981.

Thomas P. McDevitt (b. 1951), minister from December 1981 to September 1986, is a native of Gary, Indiana, and earned a B.A. in fine arts from the Banff School of Fine Arts of the University of Indiana. He was a Catholic prior to joining the Unification Church in 1973. Before coming to Washington, Reverend McDevitt was an assistant at the International Training Center and church director in Wisconsin, Seattle, and Philadelphia. He left Washington to study at the Unification Church Seminary.

Dennis F. Orme (b. 1938) is a native of England. He was born in Bedford, attended the Bedford Modern School, and afterward studied navigation, obtaining his Second Mates Foreign-Going Certificate at the age of twenty. He then studied mathematics, physics and geography at the Luton College of Technology, and psychology, social philosophy and statistics at the University of Hull.

From 1970 to 1978 Dennis Orme directed the Holy Spirit Association for the Unification of World Christianity in London and then went to New York where he developed several business opportunities in the publishing field. He was director of Newsworld Communications of New York for eight years. Other assignments included advisor to the Collegiate Association for the Research of Principles in the United States. Reverend Orme earned a master's degree from Harvard University, majoring in government; he has done post-graduate work in a number of subjects.

Dennis Orme is married to Doris Barbara Walder of New Jersey, a singer; like her husband, she is a reverend of the Unification Church.

Appendix

Chain of Title

1924 Deed 9 April, recorded 10 April; Liber 5207 folio 97

Mary F. Henderson to Heber Grant, trustee for Church of Jesus Christ of Latter-Day Saints "... parts of lots ... (11) and ... (12) in Block ... (21) in Hall and Elvan's subdivision of land now known as 'Meridian Hill' contained within the following metes and bounds, viz: Beginning for the same at the southeast corner of said lot ... (12) on the west line of Sixteenth Street extended and running thence north on Sixteenth Street ... (50) feet to the southwesterly line of Harvard Street as condemned and taken by proceedings in District Court Case No. 970 of the Supreme Court of the District of Columbia, thence northwesterly along said line of said Harvard Street ... (69.23) feet to the southerly line of Columbia Road as widened by proceedings in District Court Case No. 577 of the Supreme Court of the District of Columbia, thence southwesterly along said Columbia Road as widened ... (134.22) feet more or less to the west line of lot ... (12), thence south along said west line of said lot ... (12) ... (32.03) feet to the southwest corner of said lot ... (12) and thence east ... (150) feet to the beginning. The party of the second part in accepting this does ... covenant for himself, his successors and assigns, that said land and premises ... shall never be used, rented, or sold for business purposes of any character whatsoever, provided however that an apartment house may be erected upon said land, which ... shall be used for residential purposes exclusively, and that no structure ... other than a church shall ever be ... constructed on said land or any part thereof having a height over ... (70) feet, and the covenants shall run with the land and bind the party hereto of the second part ...; subject to an indebtedness of $34,000 secured by a certain Deed of Trust dated April 1, 1924 .. which the grantee herein assumes and agrees to pay, the assumption of said Deed of Trust constituting a part of the ... consideration for this deed." For $54,000.

1930 Deed 9 April recorded 28 April; Liber 6441 folio 210

Lucy E. Moten to Corporation of the President of the Church of Jesus Christ of Latter-Day Saints

"... lot ... (13) in Block ... (21) in Hall and Elvan's subdivision of ... Meridian Hill, excepting the part of said lot, if any, condemned and taken for the extension of Sixteenth Street; by proceedings in District Court Case No. 580 in the Supreme Court of the District of Columbia. ..." No cost given.



Detail of principal stair

1977 Civil Action No. 7334-76, 30 March, Supreme Court for the District of Columbia; Instrument No. 09913
"In the matter of certain property of the Church of Jesus Christ of Latter-Day Saints; lots 822 and 812 in Square 2578, in the District of Columbia. Order: Upon consideration of petitioner's [Mormon Church] Motion for Judgement . . . and no opposition having been filed after a hearing on the same, and it having been shown to the Court that the covenant at issue is burdensome to the property owner and no longer of benefit—due to changed circumstances, a change in the character of the neighborhood, the elapse of over fifty years and the personal nature of the covenant—it is by the Supreme Court of the District of Columbia, Civil Division, this thirtieth day of March 1977, Ordered that petitioner's Motion for Judgement . . . is granted, and . . . the covenant upon lots 822 (eleven) and 812 (twelve) in Square 2578 [see above, deed of 1924] be . . . declared null and void. . . ."

1977 Deed 8 September; Instrument No. 29215
Corporation of the President of the Church of Jesus Christ of Latter-Day Saints to Columbia Road Recording Studios, Inc.
Lot 13 and parts of lots 11 and 12, Square 2578, known for purposes of assessment and taxation as lots 822 and 812. No cost given.

1977 Deed 9 September; Instrument No. 29216
Columbia Road Recording Studios, Inc, to The Holy Spirit Association for the Unification of World Christianity, a California corporation
Same property transferred in preceding deed.

Selected Building Permits

Owner: Church of Jesus Christ of Latter Day Saints

1930 No. 138331, 3 December. Excavate for building

1931 No. 142118, 27 April. Construct concrete footings and walls to bottom of structural steel columns . . . Also pour floor over boiler room.

1931 No. 143299, 1 June, Permit to build
Architects: Young & Hansen; builder: William P. Lipscomb Company; estimated cost: $275,000. One and two story church building: brick, terra cotta and concrete.

1933 No. 164537, 13 July. Install Class B refrigeration system and three motors.

1948 No. 303231, 19 February. Repair, patch and paint stonework, rear elevation.

1959 No. B46791, 6 July. Air conditioning systems. $2000.

Owner: The Unification Church

1977 No. B255572, 20 October. Construct new floor 8″ above existing floor in gymnasium.

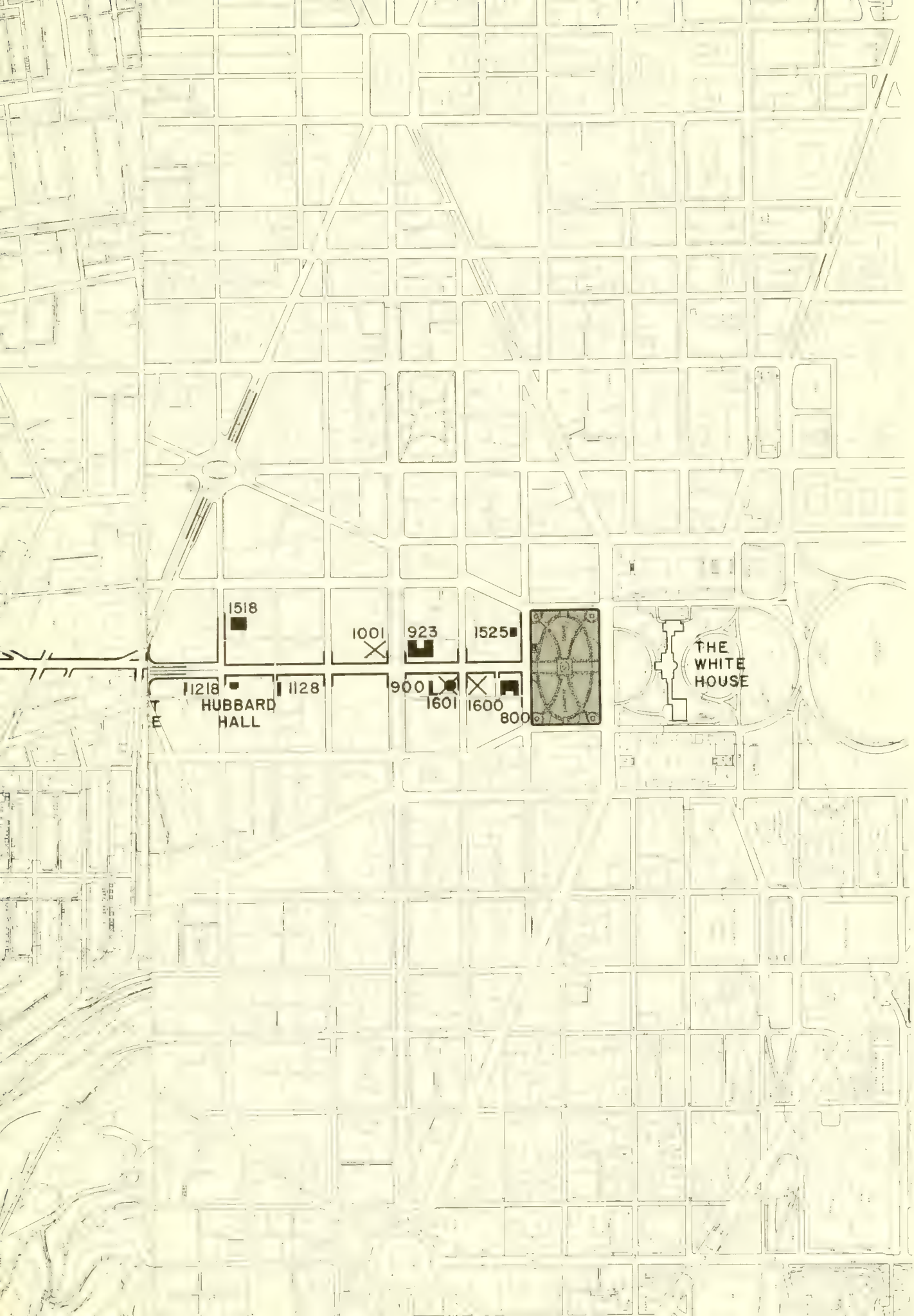
Architectural Drawings or Prints

Utah Historical Society. Rendering of Sixteenth Street facade.

Photographs or Sketches

Brigham Young University, Harold B. Lee Library, Special Collections. A large number of photographs of the building under construction and newly completed, interior and exterior.

MLKW. Photograph from rear, c. 1940.


1518
1001
923
1525
1218
HUBBARD
HALL
1128
900
1601
1600
800
THE
WHITE
HOUSE


MERIDIAN HILL
2810
2640
2600
2460
1816-26
1810
1615
1601-09
1521
1530
1401
1313
SCOTT CIRCLE
1518
1218
HUBBARD HALL
1128
1001
900
923
1601
1525
1600
800
THE WHITE HOUSE

